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THE SIX-PART *FEST- UND ZEIT-ANDACHTEN* (1671) OF ANDREAS HAMMERSCHMIDT

by

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ABSTRACT

Heinrich Schütz (1585-1672) and Andreas Hammerschmidt (1612-1675) both hold an important place in the early history of Protestant church music. Schütz wrote in a highly sophisticated and idealistic style as demanded by his position as music director to the court in Dresden, while Hammerschmidt's compositions reveal elements of simplicity and directness of expression which popularized his music, particularly among the rural Lutheran congregations in Germany and elsewhere. The sacred music of Hammerschmidt represents an important element in the development of Lutheran church music.

Important composers and compositions which influenced the growth of German Protestant sacred music in the seventeenth century are mentioned in the study. The diverse types of seventeenth-century Lutheran church music are listed and the ways in which Hammerschmidt made use of these forms are discussed.

A biography attempts to relate Hammerschmidt's music to the circumstances of his life in Freiberg (Saxony), Zittau and at the Bünau castle in Weesenstein. Common performance practices in the seventeenth century are discussed with particular reference to the writings of Michael

Praetorius, Agostino Agazzari, Lodovico Grossi da Viadana, Thomas Mace, Andreas Hammerschmidt and others.

There follows a general analysis of all of the motets of the *Fest- und Zeit-Andachten* (Devotions for Feasts and Special Occasions) of 1671 and a synthesis of the stylistic characteristics of Hammerschmidt's compositions. A copy of the otiginal edition of 1671 was discovered by the author in the Christian-Weise Bibliothek in Zittau and this edition forms the basis of the transcriptions for the study.

The appendices contain the transcriptions of five of the thirty-eight pieces of the *Fest- und Zeit-Andachten* and a complete catalogue of Hammerschmidt's compositions, including locations of early published editions.

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FRONTISPIECE

Title-Page of the *Fest- und Zeit-Andachten*

Dreßden.
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16 71

CHAPTER I

GERMAN PROTESTANT SACRED MUSIC OF THE SEVENTEENTH CENTURY

The musical milieu into which Andreas Hammerschmidt (1612-1675) was born was a period of experiment and change. The older order of polyphonic, *a capella* singing had begun to pass following the death of the three great masters, Palestrina (d. 1594), Lassus (d. 1594) and Victoria (d. 1611), although music in the *stile alla Palestrina* continued to be performed in many churches. By the time of the composition of the first known work of Hammerschmidt, *Sirachs Lob und Dancksprueh*(1634), a new style of composition had begun to evolve.

The Florentine Camerata had long ceased to meet, but their principles of monodic representation continued to develop in the hands of a new generation of composers. Among the first examples of the popular monodic style to have had an influence on later compositions were the *Euridice* of both Peri and Caccini and Cavalieri's *La Rappresentazione di anima e di corpo,* all of which were first performed about 1600, only twelve years before the birth of Hammerschmidt. Caccini's *Le Nuove Musiche* was

published in 1601; Viadana's *Cento Concerti ecclesiastici*, which included a treatise on playing from the figured bass, appeared in 1602; the principles of the *secunda prattica* were outlined in Monteverdi's *Fifth Book of Madrigals* in 1605.

In addition, the monumental *Orfeo* of Monteverdi was first performed in 1607, demonstrating the possibilities of concertato writing for voices and instruments. In 1585 Heinrich Schütz was born but it was not until 1609 that he made his first visit to Venice to study the style of Giovanni Gabrieli. He brought back with him to Germany many principles of the Italian art of composition which had a great influence on Hammerschmidt and his contemporaries. In 1628 Schütz made his second visit to Italy, this time to study the new art of Monteverdi, returning to introduce a new and different style of German Protestant church music. During much of Hammerschmidt's life in the towns of Freiberg (Saxony) and Zittau, and at Count von Bünau's Castle at Weesenstein, Schütz occupied the position of musical director at the court in Dresden. There is little doubt that Schütz and Hammerschmidt were personally acquainted; Kretzschmar[1] indicates that they were friends; many of Hammerschmidt's

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[1]Hermann Kretzschmar, *Geschichte des neuen deutschen Liedes*, (Leipzig: Breitkopf und Härtel, 1911), p. 9.

works, though less sophisticated, show an obvious influence of the older master.[2] Schütz even wrote a poem of praise as a preface to one of Hammerschmidt's publications.[3] In addition to the influence of Schütz on Hammerschmidt's compositions, the *Syntagma Musicum* (1619) of Michael Praetorius (1571 - 1621 probably formed the basis of much of Hammerschmidt's early training.

By 1639, the date of the publication of the first volume of Hammerschmidt's *Musicalische Andachten*, Schütz had already completed his *Historia der Fröhlichen und Siegreichen Auferstehung* [The Story of the Joyous and Victorious Resurrection, 1623], his *Cantiones Sacrae* (1625), his *Psalmen Davids* (1628), his *Symphoniae Sacrae I* (1629), and had made his first journey to Copenhagen. Johann Hermann Schein, another contemporary of Hammerschmidt, had published his *Opella nova* in 1618, his *Musica Boscareccia* in 1621 and his *Leipziger Kantional* in 1627. Samuel Scheidt's *Tabulatura Nova* had appeared in 1624 and Monteverdi's *Madrigali guerrieri et amorosi* in 1638.

When Hammerschmidt assumed his first appointment in Freiberg (Saxony) in 1635, a new kind of Protestant church

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[2]Hans Joachim Moser, *Heinrich Schütz: His Life and Work*, trans. by Carl F. Pfatteicher (St. Louis: Concordia, 1959), p. 340.

[3]Andreas Hammerschmidt, *Chormusik mit 5. und 6. Stimmen auff Madrigal Manier* (Leipzig: Samuel Scheibe, 1653).

music was developing. During the period 1586 to 1610 three important musical styles had been prominent in Germany each with its own individual character. The first of these stylistic trends was the assimilation of German-Netherlands counterpoint with the chorale and verse motet of the Protestant liturgy. This movement had a strong centre in Munich where Lassus influenced its development. The second style was that known in the late Renaissance as *stile alla Palestrina* and in the early baroque as *stile antica*. This style was characterized by a highly objective approach to composition which, in the case of Palestrina and other masters of the art, resulted in a purity of line coupled with harmonic severity and contrapuntal elegance, bound together in an *a capella* structure.

The third musical trend of this period, that of the Venetian *stilus luxurians*, had a more direct influence than the others, principally through the contributions of such composers as Schütz and Hassler who introduced the idiom into the German sacred music of the early seventeenth century. The Neapolitan *villanella*, and later the *canzonetta* each with their closed three-part harmonic construction and sequences of root and first-inversion triads, bear a close structural resemblance to the type of evangelical sacred music which appeared in Germany in the first half of the century.[4]

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[4]Moser, *Heinrich Schütz* . . ., p. 244.

The Venetian style as introduced to Germany by Schütz and Hassler was built upon the principle of contrasting tonal groups and did not appear to have any defined formal structure. This principle of *concertato* composition was perhaps the single most important influence on composers of the early seventeenth century, including Hammerschmidt, and evidence of its influence is seen particularly in his *Musicalische Andachten* (1639, 1641, 1642, 1646, 1653) and his *Musicalische Gespräche über die Evangelia* (1655, 1656).[5] Both sets contain many pieces built upon the dramatic contrasts of texture and medium: solo voices, instrumentally accompanied, alternating with accompanied chorus and instrumental interludes; small groups of vocal soloists (Schütz called them *Favoriti*) contrasted with larger choral and instrumental groups, and many other such combinations.

The early baroque composers' concern with dramatic declamation and emotional expression--often with musical interests subordinated--is seen in all of the works of Hammerschmidt. In the early seventeenth century vocal music was considered to be completely subordinate to the text, and its primary function was held to be the portrayal and intensification of expression in the words. These principles are strongly linked to the development of mono-

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[5]Transcriptions of selected pieces from the *Musicalische Andachten* may be found in *Denkmäler Deutscher Tonkunst*, Series I, Band 40, 1958.

dic declamation in the Italian opera of the period. While composers of the late seventeenth century gradually circumvented this principle in order to expand the melodic ranges of their compositions, this characteristic was never completely abandoned in the works of Hammerschmidt, and evidence of a rather limited melodic invention is seen even in his last work, the *Fest- und Zeit-Andachten* of 1671, which is presented for the first time in a modern edition in this study.

While the use of a *cantus firmus* in the Renaissance choral tradition had almost completely disappeared, the German Lutheran composers found a new way to adapt this technique to the Lutheran chorale in the composition of their chorale motets. The chorale had long been established as the basic musical unit of the Lutheran service and early seventeenth century composers, including Hammerschmidt, wrote sacred art music using the texts and often the music of these chorales as the basis for their compositions. When the tunes of a chorale were used the treatment was very free. The vocal lines were embellished, phrases were broken up and divided among the voices, and new and original material often inserted between phrases of the chorale tune. Examples of Hammerschmidt's use of this technique are found in his *Musicalische Andachten,* the *Musicalische Gespräche* (both mentioned above), as well as in the *Fest-*

und Zeit-Andachten, the basis of this study. The addition of *concertato* instrumental ensembles to these structures both heightened the dramatic effect and increased the musical interest of the compositions. These pieces are analogous to the early baroque Italian cantatas, except for their use of biblical texts and the fairly consistent use of chorale tunes as the basis of melodic invention. The height of development of this type of German concerted sacred music was to come a half-century later in the church cantatas of J. S. Bach.

Lutheran church music of the seventeenth century may be divided into four basic categories, examples of which are found in the music of Andreas Hammerschmidt:

(1) Service music, such as settings of the *Kyrie* and *Gloria* used as part of the liturgy: examples of settings of both of these (the so-called *Missa brevis*) are found in Hammerschmidt's *Missae* of 1663.

(2) Chorales used for congregational singing: the music and texts of these were used as the basis for composition of sacred art music designed for the *Kantorei*. Thirty-two chorales for five voices are found in Hammerschmidt's *Fest-, Buss und Dancklieder* of 1685. He also provided thirty-eight tunes for Johann Rist's *Katechismus-Andachten* (Luneberg, 1656) and ten others for his *Himmlische Lieder* (Luneberg, 1651). Vopelius' *Gesangbuch* (1682) contains seven four-part chorale settings by Hammerschmidt.

(3) Motets in the *stile antico*: twenty of which are found in Hammerschmidt's *Mottetae* of 1649, all employing Latin texts.

(4) Sacred art music, the major portion of Hammerschmidt's work, which may be further subdivided into two categories:

(a) compositions based on chorale texts and tunes,

(b) freely composed pieces making use of either biblical or originally composed poetic texts.

CHAPTER II

ANDREAS HAMMERSCHMIDT: HIS LIFE AND WORK

While all extant editions of Hammerschmidt's compositions have been carefully preserved in many libraries and archives throughout the world, very little information about his life can be found. Even the spelling of his name (it appears as Hammerschmidt, Hammerschmied, Hammerschmiedt and Hammerschmid in various of his publications) is a matter of some conjecture. His first biographer, Anton Tobias[1] places the date of his birth as 1611, but further research, principally by Anton Wilhelm Schmidt[2] and Erich Steinhard,[3] together with evidence of two dated por-

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[1]Anton Tobias, "Andreas Hammerschmidt aus Brüx, Componist und Organist in Zittau," *Mitteilung des Vereins für die Geschichte der Deutschen in Böhmen,* IX, Heft 7/8 (1870), pp. 1-11.

[2]Anton Wilhelm Schmidt, "Einleitung," *Denkmäler der Tonkunst in Österreich,* Jahrg. VIII/1, Band 16, 1910, pp. vii-xvi, and "Der Komponist Andreas Hammerschmidt," *Mitteilung des Freiberger Altertumsvereins,* Heft 36, pp. 127-134 [Copy in Bibliothek der Bergakademie, Freiberg in Saxony]. Date unknown.

[3]Erich Steinhard, "Zum 300. Geburtstage des deutsch-böhm. Musikers Andreas Hammerschmidt," *Sammlung gemeinnütziger Vorträge,* No. 424/5 (Jan.-Feb. 1914), pp. 1-12, with musical examples.

Andreas Hammerschmidt in 1663, Age 51.
Engraving reproduced from the *Missae* of 1663.

traits, and his epitaph, tend to confirm 1612 as the year of his birth.[4] The dating of events in Hammerschmidt's life is further complicated by the fact that the Julian calendar was still in effect at that time in Protestant Germany.[5]

He was born in the small Bohemian town of Brüx (now Most) near the border of Saxony (now the German-Czechoslovakian border) about fifty kilometers northwest of Prague. He was the son of Hans Hammerschmidt, a saddler by trade. In the city archives of Brüx, the elder Hammerschmidt is designated as *Bürger und Edler* [citizen and nobleman], an indication of the high respect in which the family was held in their native town.[6] During the Thirty Years' War, the Hammerschmidt family, being Protestants, suffered at the hands of the Catholic element in the town of Brüx. The Catholics succeeded in driving most of the Protestants out of the town. Hans Hammerschmidt and his family must have left Brüx before August 12, 1626, for on that date it was reported that the town was inhabited only by Catholics.[7]

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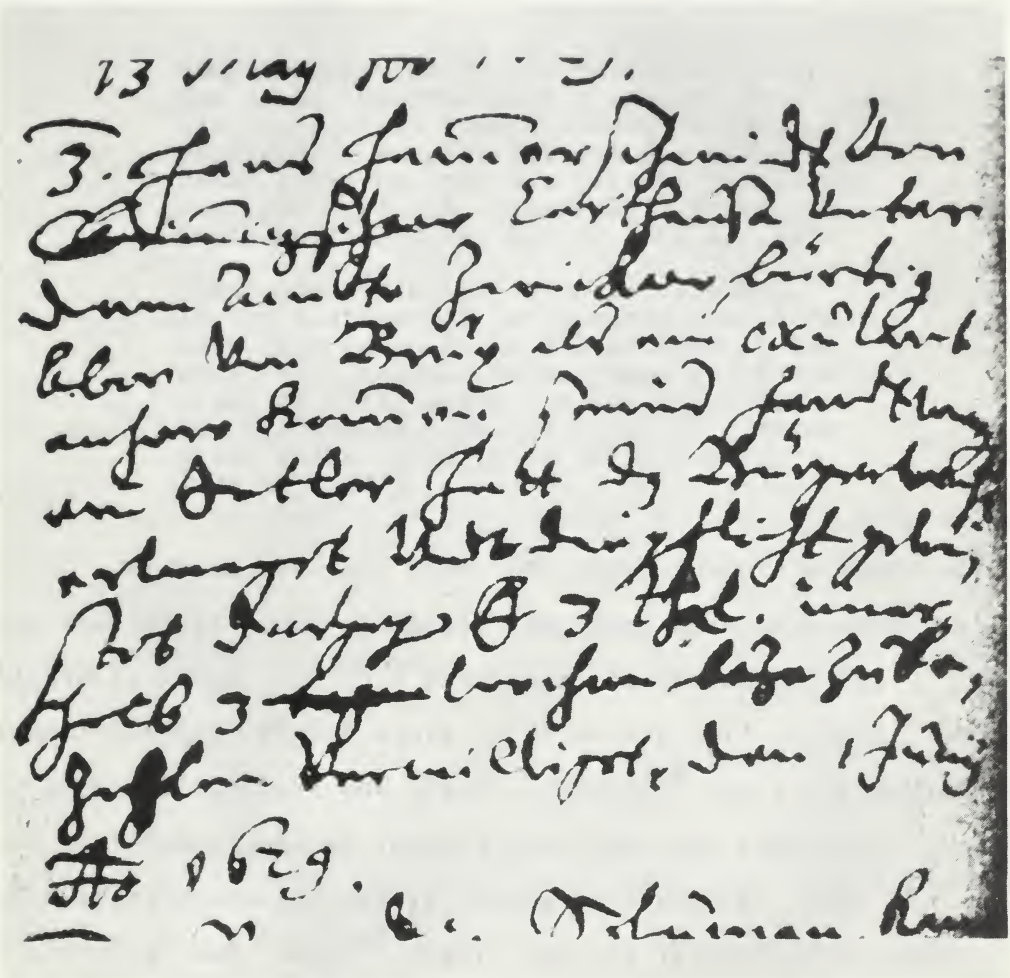
[4]Harold Mueller, "The *Musicalische Gespräche über die Evangelia* of Andreas Hammerschmidt," (Ph.D. dissertation, University of Rochester, 1957, on micro-card), p. 2.

[5]All dates in this study are given in the Julian calendar. To convert to Gregorian dates ten days must be added to all dates before 1700. The beginning of a new year was marked by Christ's resurrection (*i.e.* Easter) in the Julian calendar, not by his birth as in the Gregorian calendar.

[6]Schmidt, *DTÖ*, p. vii.

[7]J. N. Cori, *Geschichte der königlichen Stadt Brüx*, 1889, p. 217, cited in Schmidt, *DTÖ*, p. vii.

PLATE III



Entry in the Freiberger Bürgermatrikel, June 1, 1629, giving Hans Hammerschmidt citizen's rights.

It is not known for certain where the Hammerschmidt family went initially, but the following record indicates that they were residing in Freiberg in Saxony by June 1, 1629 (see Plate III).

> Hanns Hammerschmidt von Carthause unter dem Ambte Zwickau, bürtig war von Brüx als ein *exulant* anhero kommen, seines Handwerks ein Sattler hat das Bürgerrecht erlanget Undt die Pflicht geleistet dargegen Er 3 Thl. innerhalb 3 Wochen zu bezahlen verwilligt den 1. Juny *Ao* 1629.
>
> [Hans Hammerschmidt, born in Carthause in the district of Zwickau has come here from Brüx as an exile and because of his craft as a saddler he has been given the right of citizenship and has fulfilled the obligation. Therefore he is granted three weeks in which to pay 3 Thaler. June 1, 1629.]

Andreas, at that time, was about seventeen years of age and was no doubt seriously concerned about his vocation. Little is known of his early musical training. The Bohemian writer Dlabač states that he was born in Brüx, "wo er auch die Tonkunst und Orgel erlernte;"[8] but it is doubtful that Hammerschmidt learned more than the rudiments of musical knowledge before coming to Freiberg. Both Winterfeld[9] and Tobias[10] report that he learned music with

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[8] Jan Bohumir Dlabač, *Allgemeines historisches Künstlerlexicon für Böhmen*, Vol. I (Prague: Gottlieb Hasse, 1815), col. 555.

[9] Karl von Winterfeld, *Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes*, Vol. II (Leipzig: Breitkopf und Härtel, 1845), p. 249.

[10] Tobias, "Andreas Hammerschmidt aus Brüx," p. 239.

the cantor Stephan Otto who was succentor[11] in Freiberg from 1623 until 1633.[12] While it may be true that Hammerschmidt did study with Otto, it would seem that at age seventeen he would at least have known the rudiments of music if he had had any aspirations for a musical career. Other musicians in Freiberg during these crucial years in Hammerschmidt's life included Christoph Schreiber, who was organist at St. Peter's Church from 1622 until 1643,[13] and Christoph Demantius, who was cantor in Freiberg from 1604 until 1643.[14] Hammerschmidt probably studied the organ with Schreiber and was no doubt influenced to some extent by the cantor, Demantius.[15]

In spite of the ravages of the Thirty Years War, the

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[11]The succentor was assistant to the cantor. He taught the rudiments of music and took the place of the cantor when necessary.

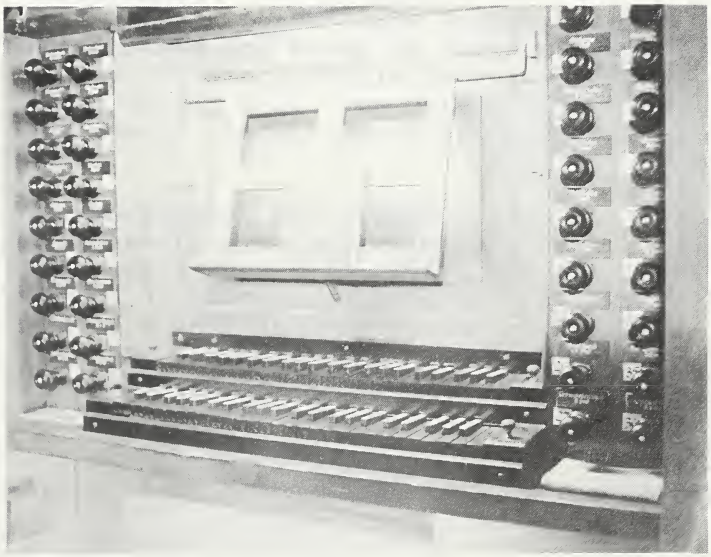
[12]Möller, *Theatrum Freiberg. Chronicum,* cited in Schmidt, *DTÖ*, p. viii.

[13]R. Vollhardt, *Geschichte der Cantoren und Organisten von den Städten im Königreich Sachsen* (Berlin: W. Issleib, 1899), p. 113.

[14]*Ibid.* p. 106.

[15]Vollhardt also lists the following musicians living in Freiberg while Hammerschmidt was there, some of whom might have had an effect on the development of his style: Georg Irrwisch (cantor at St. Jacobi, 1606-1648); Johannes Dolhoppe (organist at St. Jacobi, 1620-1633); Balthasar Springer, The Younger (organist at the cathedral, 1608-1654); Heinrich Pellman (organist at St. Nicolai in 1629); and Melchior Fischer, the Younger (organist at St. Nicolai, 1630-1644).

PLATE IV



The Silbermann organ in St. Peter's Church in Freiberg, installed shortly after Hammerschmidt's resignation.

town of Freiberg was little affected during the years Hammerschmidt spent there. In 1632 however, a situation developed which greatly influenced his professional career as a musician. In August of that year, Count Heinrich von Bünau, the Colonel of Defense, came to Freiberg on a tour of inspection, and it was evidently on this occasion that he was impressed with the ability of both Hammerschmidt and Stephan Otto. Thus we soon find Otto as cantor and Hammerschmidt as organist at the count's castle at Weesenstein. Schmidt[16] assumes that Hammerschmidt held this position from July, 1633 until August 12, 1634, basing his assumption on an entry in the accounts register for the castle:

> Hammerschmidt war beiläufig von Juli 1633 bis 12. August 1634 Organist zu Weesenstein und bezog in der Rechnungsperiode Ostern 1633 bis 1634 für 3/4 Jahre 58 fl. 6 Gr. Von Ostern 1634 bis zum 12. August desselben Jahres 30 fl.
>
> [Hammerschmidt was organist to Weesenstein from approximately July 1633 until August 12, 1634, and received 58 Florins, 6 Groschen for the 3/4 of a year between Easter 1633 and 1634 and an additional amount of 30 Florins from Easter 1634 until August 12 of the same year.]

However, Georg Schünemann[17] has published letters

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[16]Schmidt, *DTÖ*, p. viii.

[17]Georg Schünemann, "Beiträge zur Biographie Hammerschmidts," *Sammelbände der Internationalen Musik Gesellschaft*, XII (1910-11), pp. 208-9.

PLATE V

Count von Bünau's castle at Weesenstein

dated October 9, 1634 and December 1, 1634, in which Hammerschmidt still signs "der Bünawischen *Cappellen* zum Wesenstein [*sic.*, also "Wesen Stein" in the second letter] *p.t. Organicus.*" The letters appear to have been written from Freiberg. There is, as will be seen later, some evidence to support the assumption that Hammerschmidt may have been unemployed between August 12 and December 8, 1634, perhaps using the title of his former position to support his application for a new appointment.

Harold Mueller[18] records that the choir at Weesenstein consisted of a cantor (Stephan Otto), organist (Hammerschmidt) and a few singers, but he gives no indication of the source of this information. The resources at Weesenstein must have been too small for an aspiring young artist such as Hammerschmidt for we soon find evidence of his wish to secure a new position. Hammerschmidt's first known composition, *Sirachs Lob und Dancksprüch* [Sirach's Song of Praise and Thanks], was written while he was in service with the count and is dedicated, not as might be expected to his present patron, but to the superintendent, mayor and councilmen of Freiberg. The receipt of the composition was followed a few days later by a letter of application for the position of organist at St. Peter's

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[18]Mueller, "The *Musicalische Gespräche*. . .," p. 12.

PLATE VI

Autograph Title-page of

SIRACHS LOB UND DANCKSPRUCH

Psalm Lob: Und Danck.
Spruch aus dem 50. Cap.
Vers. 24. 25. 26.

OCT dem Allerhöchsten, und Allerstärcke-
sten Kriegs- und Siegs-Herrn für seine bis-
anhero vielfeltige und auch Gnaden verliehene
herrliche Victorien zu schuldigem Danck, Preiß,
und Ehren, auch gegenwärtiges Lob- und Danck-
Fest in nun achtstimmigen Concert, sambt
einem General-Baß vor die Orgel, darum
auch dem sonderlich die Engel zu S. Petri und
Pauli anbefohlen, verlasset,

Und

Dem Ehrenfridigen, Großachtbarn, und Wolgelahr-
ten Herrn M. Abrahamo Sandhreffen, P.L.C.
und wolverordneten Pfarrern und Superintendenten
denten:

So wolle auch

Dem Ehrenvesten, Vorachtbarn, Achtbarn,
Wolgelahrten, Hoch- und Wolweisen Herrn
Bürgermeistern und Rathmannen der
alten Churf. Sächs. löblichen Berghstadt Freyberg
Seinen allerseits großgünstigen Herrn,
Hochgeehrten Patronen und mächtigen
Beförderern zu annehmen
gefallen dediciret und
offeriret

Von

Andreä Hammerschmidten von Brüx
aus Böhmen, der Dänawischen
Capellen zum Weissenstein
S. t. Organico.

die 6. Octobris
Anno
M. DC. XXXII.

LYCEUM GYMNASIUM ALBERTINUM

Church in Freiberg. Hammerschmidt was eventually offered the position and assumed his duties on or about December 8, 1634. The title page of the composition bears the following inscription:

> Sirachs Lob und Dancksprüch, aus dem 50 cap. vv. 24, 25, 26. GOTT dem Allerhöchsten und allerstärckesten Kriegs- und Sieges Herrn, für seine biß anhero vielfeltige, und auß Gnaden verliehene herrliche Victorien zu schuldigen Danck, Preiß und Ehren, auff gegenwertiges Lob und Danckfest, in ein achtstimmiges Concert sambt einem General-Baß vor die Orgel, darein auch denn sonderlich die Engel zu St. Petri mit zu gebrauchen, verfaßet. Und Dem Ehrwürdigen Grossachtbarn und Wohlgelahrten Herrn M. Abrahamo Genßreffen, P.L.C. und Wohlverordnetem Pfarrern und Superintendenten: Sowohl auch Denen Ehrenvesten, Vorachtbaren, Achtbaren, Wohlgelahrten, Hoch- und Wohlweisen Herrn Bürgermeistern und Rathmannen der alten Churf. Saechs. löblichen Bergkstadt Freiberg Seinen allerseits grossgünstigen Herrn, Hochgeehrten Patronen und mächtigen Befördern zu angenehmen gefallen dediciret und offerieret Von Andrea Hammerschmieden, Von Brüx auß Böhmen, der Bünawischen Capellen zum Weesenstein p.t. Organico die 6. Octobris, anno M.D. CXXXIV.
>
> [Sirach's verses of praise and thanks from the 50th chapter, verses 24, 25, 26. To God, the very highest and very strongest War and Victory Lord for his manifold victories given us by His grace,[19] marvellous victories for which we owe thanks, praise and honour to Him. This eight-voice concerto was written on the

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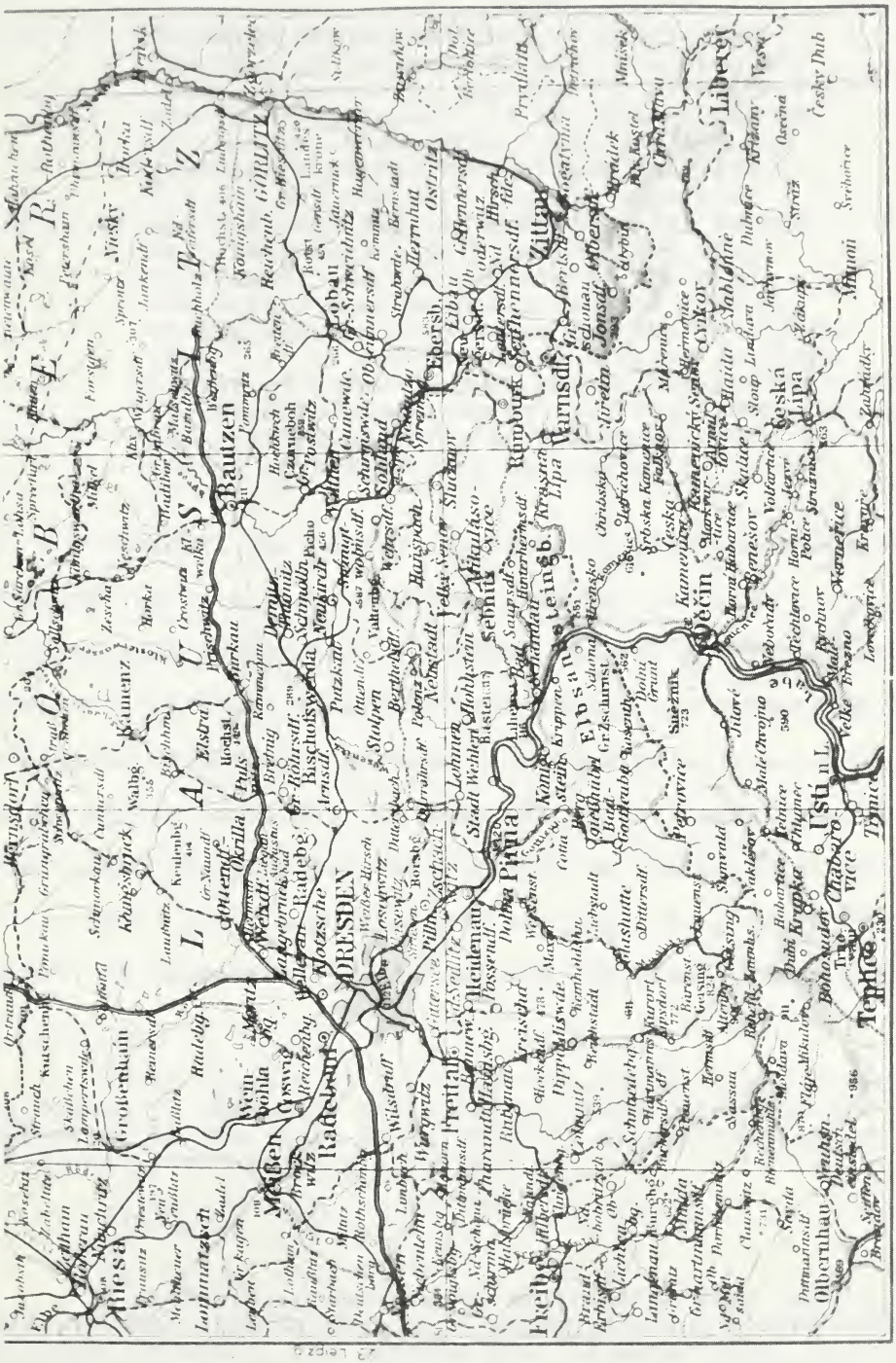
[19]Probably referring to the victory of the Saxonian army at Liegnitz on May 11, 1634.

PLATE VII



Map of South-East Saxony(modern).

> occasion of the festival of praise and thanks. It includes a *basso continuo* and in it, especially, the Angel's of St. Peters[20] are to be employed. It is also dedicated to the very honourable, very learned and greatly respected Mr. Abraham Gensreff, P.L.C., and the very rightly appointed minister and superintendent. Also to the very honourable, very learned and very wise mayor and councillors of the old and meritorious mountain city of Freiberg in the electorate Saxony, its most generous lord. It is dedicated and offered to these highly esteemed patrons and mighty benefactors by Andreas Hammerschmidt from Brüx, Bohemia, and *pro tem* organist at the Bünau court chapel at Weesenstein on October 6, 1634.]

Further, the papers of the Royal Superintendent of Freiberg report his salary as 16 Groschen per week plus an additional 6 Groschen, 5 Pfennig yearly for living expenses.[21] This was apparently not enough for Hammerschmidt to live on, for in the introduction to his *Instrumentaler erster Fleiss*, published in 1636--his first known composition in the new position--he requests an increase in salary.[22] An increase of 8 Groschen weekly was granted by the city council on September 5, 1636 and the additional money was

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[20]The "Angels of St. Peter's" refers to the practice, instituted by Christoph Schreiber in 1629, of employing trumpets with the choir of St. Peter's to double passages illustrating the singing of angels.

[21]Schmidt, *DTÖ*, p. x.

[22]Although Leichtentritt mentions only an edition of 1639, Schmidt regards this as a second edition of the original, published in 1636. The introduction is dated 1636, and the entries in the city register are also dated 1636. The libraries in Erfurt and Üdestedt also report the existence of this edition.

obtained from the income of an annuity established by one Bastian Hoffmeyer.[23]

This improvement in Hammerschmidt's financial position enabled him to set up a home of his own. He married Ursula Teuffel, daughter of a Prague tradesman, on August 22, 1637, in St. Peter's Church in Freiberg.[24] On the occasion of his wedding the council granted him a wedding present of 2 Thaler and "25 Gr. vor 1/4 Weinsteuer erlassen . . ." [a remission of 25 Groschen for 1/4 of the wine tax].[25] A few weeks later the following entry appeared in the Freiberg *Bürgermatrikel:*

> Andreas Hammerschmidt Organist zu St. Petri hat das Bürgerrecht erlanget, weil sein Vater Hans H. eid und die pflicht geleistet. 30 Sept. 1637.[26]
>
> [Andreas Hammerschmidt, organist to St. Peter's, has attained rights of citizenship, as his father Hans H. swore the oath and fulfilled his duty. Sept. 30, 1637.]

The couple's first child, Rosina, was born on July 5, 1638, but since no further mention of her is made in any re-

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[23]Schmidt, *DTÖ*, p. x.

[24]Marriage register of St. Peter's.

[25]Freiberg city record of August 18, 1637.

[26]Otto Kade, *Die Älteren Musikalien der Stadt Freiberg in Sachsen*, Edited by Reinhard Kade (Leipzig: Breitkopf und Härtel, 1888), p. 18.

cords it is assumed she died in infancy.

During his tenure in Freiberg, Hammerschmidt managed to have published not only his two volumes of secular instrumental pieces (*Erster Fleiss Allerhand newer Paduanen, Galliarden, Balleten . . .*, 1636, 1639 and *Ander Theil Newer Paduanen, Canzonen, Galliarden, Balleten . . .* 1639) but also the first part of his voluminous work, *Musicalische Andachten* [Musical Devotions] which was published in 1639 with a dedication dated 1638. This publication represented Hammerschmidt's first major sacred work, and its sub-title, *Geistliche Concerten* [Sacred Concertos] suggests the *concertato* style of the motets or "concertos" as well as reflecting the influence of Heinrich Schütz on Hammerschmidt's compositions. Schütz had already published two sets of *Geistliche Concerten* in 1636 and 1639. Significantly, the three publications of Hammerschmidt mentioned above were all printed by Georg Beuther of Freiberg and are dedicated to prominent nobles and civic dignitaries in the area of Freiberg.

On April 6, 1639, Christoph Schreiber, whom Hammerschmidt had formerly replaced in Freiberg and who had been since then organist at the Johanniskirche in Zittau, died, and his position was offered to Hammerschmidt. The offer was quickly accepted and he was installed as organist on April 26, 1639,[27] where he remained until his death in

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[27]Vollhardt, *Geschichte der Cantoren*, p. 348.

PLATE VIII

The Johanniskirche, Zittau

(a) an old drawing, and

(b) as it appears today.

BECKMANN

1675.

There are few records of the personal life of Hammerschmidt during this very creative and productive period. We know that five more children were born: Anna Dorothea on October 31, 1640; Anna Rosina (who bears the name of the first child) on January 27, 1643; Anna Sophia on March 17, 1646 (who died the same year); Anna Sabina on October 7, 1647; and the only son, Johann Gottlob, born on February 6, 1651, who is also thought to have died in infancy.[28]

Concerning Hammerschmidt's duties at the Johanniskirche, Schmidt quotes the following from Stöbe:

> Er hatte "jeden Sonntag 2/4 auf 6 Uhr im Sommer und 6 im Winter den ordentlichen Metten beizuwohnen und zu dem Lobgesange *Te Deum laudamus* die kleine Orgel auf dem Schülerchor beim Hauptaltar, in den Gottesdiensten um 7 bezw 1/2 8 Uhr die grosse Orgel, bei Choralmusik, d.h. wenn keine Figuralmesse war, die alte Orgel zu spielen." Mittags um 2 Uhr folgte noch ein zweiter Predigt-Gottesdienst. In gleicher Weise waren die Gottesdienste an den Festtagen und Apostel-tagen geordnet, auch gingen denselben, wie den gewöhnlichen Sonntagen, Vespern voraus, welche um 2 Uhr Nachmittags gehalten wurden. Trauungen, fast immer mit feierlichem Kirchgang verbunden, fielen auf den Vormittag 11 Uhr. Vom Sonntag Invocabit bis zum Charfreitag, zur Adventszeit, an den zahlreichen Buss-

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[28]Schmidt, *DTÖ*, p. xi.

> und Bettagen und während einer Landestrauer schwieg das Orgelspiel gänzlich und unterblieb die Figuralmusik.
>
> [Every Sunday at 5:30 in the summer and at 6:00 in the winter, he was to be present at the regular Matins, and to play the small organ at the children's choir by the main altar in the psalm of praise *Te Deum laudamus*. The services at 7:00 and 7:30 were to be accompanied on the large organ. For congregational singing, *i.e.* when there was no sung service, the old organ was to be used. In the afternoons at 2:00 as well as on feast days and Apostle's days, a second service with sermon followed. In addition, a vesper service with sermon preceded all these afternoon services. Weddings, almost always involving solemn church services, came in the forenoon, at 11:00. From Invocabit Sunday until Good Friday [*i.e.* during Lent], during Advent, on the numerous penitential and prayer days, and also during days of public mourning, the organ was not to be used, nor was florid music to be sung.]

It was at first difficult for Hammerschmidt to establish his name in the town of Zittau. He must have felt that the dedication of musical works to prominent citizens would gain him some esteem, for only seven months after taking office, a song written by Hammerschmidt was dedicated to the city scribe, Johann Rothe, on the occasion of the latter's marriage to Christina Stoll:

> Stölichen Schießen bey der hochzeitlichen Ehrenfrewde, Herrn Johann Rothens, wolbestelten Stadtschreibers zu Zittaw, Bräutigams: Undt Christinen, gebornen Stollin, Seiner herzliebsten Jung Frawen

> Brautt, den 29. October 1640, umb das Kräntzlein angestellet.
>
> [Let us make merry at the joy of the wedding. To Mr. Johann Rothe, well appointed city scribe at Zittau, bridegroom: and Christina Stoll, his dearest young bride, October 29, 1640, to be put around the wedding wreath.] [29]

This little song was the smallest of Hammerschmidt's contributions during the years in Zittau. Between 1641 and 1653 he completed a series of five collections with the general title *Musicalische Andachten*, encompassing 157 sacred compositions both for voices alone and with instruments, each collection strongly emphasizing the *concertato* style of composition so popular at the time. The titles of each volume, *Geistliche Concerten* [Sacred Concertos], *Geistliche Madrigali* [Sacred Madrigals], *Geistliche Symphonien* [Sacred Symphonies], *Geistliche Moteten und Concerten* [Sacred Motets and Concertos], and *Chor-Music* [Music for Choir] suggest a broad distinction among the types of compositions represented, but the titles are misleading in that the styles of the various pieces are in fact very similar.

In the introduction to the *Geistliche Moteten und Concerten* of 1646 (the fourth part of the *Musicalische Andachten*) Hammerschmidt compares the two types of composition in this collection stating that while some prefer the

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[29] Schmidt, *DTÖ*, p. xi. A copy of the work is in the Christian-Weise Bibliothek in Zittau.

concerted style of composition, others prefer full-voiced motet writing. In order to do justice to both types and also "weil die Natur vielmehr durch die Abwechslung belustigt wird" [since nature is much more amused by variety], Hammerschmidt combines the two in one collection.

In part five *Chor-Music auff Madrigal Manier*, Hammerschmidt gives us some insight into the basis of his compositional style:

> . . . Weile dann zuspühren daß in dieser Arth, meines fünfften Theiles, die vornehmsten Italienische und Teutsche Componisten ihre Meisterstücke mit lieblichen Inventionen, Fugen, und ContraFugen rühmlich erwiesen, und mir des hochberühmten Schützen Meinung in seiner Chor-Music an dem Leser wohlgefallen . . .
>
> [You will notice in the fifth volume of my work the influence of the most distinguished Italian and German composers, the masterpieces of whom demonstrate such charming inventions, fugues and counterfugues and because of Schütz's expertise in choral music, his opinion about my music gives me great pleasure.]

This is followed by a poem of praise written by Schütz, who speaks of Hammerschmidt's work:

> Ich ließ auch meinen Chor im Anfang also spielen,
> Mein Hammerschmied, als ich die Music vor mich nam.
> Daher gelang es mir, daß ich darauff bey vielen,
> (Ich rühme mich zwar nicht) doch auch ein Lob bekam.
> Und wolte Gott das die, die Meister wolten heissen,
> In solcher Music Art, erst waren abgericht,
> Was gilts wir würden uns auff bessern Ruhm befleissen,
> Als sonst mit schlechtem Lob, zum Nachtheil oft geschieht.
> Fahrt fort, als wie ihr thut, der Weg ist schon getroffen,

Die Bahn ist aufgesperrt, ihr habt den Zweck erblickt.
Es wird ins künfftge mehr von euch noch seyn zuhoffen,
Weil ihr schon allbereit so manchen Geist erquickt.
Wer dieses nimbt in acht, der wird nach vielen Zeiten,
Bekleiben, wenn die Welt auch schon zu trümmern geht,
Und Ihm in der Music ein wahres Lob bereiten,
Denn dieses ist der Grund, darauff das ander steht.

Aus guter Affection und Freundschaft
gestellet von
Heinrich Schützen

[It was in this way, dear Hammerschmidt
That I also had my choir sing when I
first began to write music. It is
because of this that I have received
much praise from many people (but I
do not mean to boast). Those who will
be called masters in such music have
yet to be born and to be taught. This
makes no difference to us, for we are
striving for a greater glory, not just
the cheap praise that so many often
accept. Continue on as you have done;
the example has been set, the way has
been shown, you have seen the purpose.
In the future much can yet be expected
from you, since you have already given
pleasure to so many. He who bears this
in mind will still be remembered even
though the world should fall apart,
and it will offer true glory to God, because
this is the foundation upon which all is
built. Offered in great affection and
friendship by Heinrich Schütz.]

Three volumes of sacred songs were published between 1642 and 1649, bearing the titles *Erster Teil weltlicher Oden oder Liebesgesänge* [Secular Odes or Love Songs, Volume I] (1642), *Ander Teil weltlicher Oden oder Liebesgesänge* [Secular Odes or Love Songs, Volume II] (1643) and *Dritter Theil Geist- und Weltlicher Oden und Madrigalien* [Sacred and Secular Odes

and Madrigals, Volume III] (1649). The first two volumes were published by Beuther in Freiberg and the last by Heinrich Nerlichs in Leipzig. The three collections contain a total of sixty-six songs. The first volume is set for one or for two voices with parts for violin and bass (to be played on the viola de gamba or theorbo); the second volume is set for one, two or three solo voices with violin and continuo, while the third is for one to five voices with continuo. The character of the songs is predominantly folk-like.

During the period 1646-1656 Hammerschmidt was known to have been on friendly terms with two important writers. One was Christian Keimann, principal of the *Gymnasium* in Zittau, and Johann Rist of Wedel an der Elbe, a famous preacher and writer of hymns. Many of Keimann's texts were set to music by Hammerschmidt, among which were his *Fünf Melodien in Mnesmosyn sacra* [Five Melodies in Sacred Memory] which appeared in two editions in 1646 and 1652, and his song *Samuel* which also appeared in 1646. Four of Keimann's texts were set in Hammerschmidt's collection *Fest-, Buss- und Dancklieder* (1658/59) for which Keimann also provided an introductory poem of praise.

Hammerschmidt also composed music for several poems of Johann Rist, ten of which were published as the *Neue*

himmlische Lieder [New Heavenly Songs] in Lüneburg in 1651. He also composed thirty-eight melodies for the *Neue musicalische Catechismus Andachten* [New Musical Catechismic Devotions] which was published in Lüneburg in 1656 and for which Hammerschmidt wrote an introduction. In the *Himmlische Lieder* Rist speaks of the "weltberühmten Herrn Hammerschmidt" [world-famous Mr. Hammerschmidt] as the composer of the music. Two of Rist's poems are set in the *Fest-,Buss- und Dancklieder.*

Two sets of *Dialoge* were published by Gimel Bergens Erben in Dresden in 1645. The thirty-six compositions of the two sets are written in dialogue style, a genre in which Hammerschmidt worked effectively. The pieces are set for two to four voices with instruments, with each voice assuming the role of one of the *personae* of the dialogue. In the eighteenth dialogue, for instance, the *Altus* sings the part of one of the two malefactors crucified with Jesus, who states "I suffer rightly but this man has done nothing wrong," while Jesus, the *Bassus*, replies, "Truly I say to you, today you will be with me in Paradise."[30] The two voices are accompanied by trombone and continuo. The *personae* in the other dialogues are not always so well delineated as in the above example. Hans Joachim Moser (1959) states that

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[30]Based on Luke 23: 41, 43.

these dialogue compositions are important predecessors of the Lutheran church cantatas.[31]

Andreas Hammerschmidt's growing importance as a composer is demonstrated in the period 1650 to 1658 when a number of earlier publications reached their second and in some cases third or fourth editions. In 1650 the second part of the *Musicalische Andachten* (*Geistliche Madragali*), and in 1651 the first part of the same work (*Geistliche Concerten*) reached their second edition, as did the first part of the *Weltliche Oden*. Part III of the *Musicalische Andachten* (*Geistliche Symphonien*) and parts I and II of the *Dialoge* were published in a second edition in 1652; in 1653 part IV of the *Andachten* (*Geistliche Moteten und Concerten*) was reprinted. A third edition of the second book of *Dialoge* appeared in 1656 as well as a fourth edition of the same work in 1658. In 1659 part II of the *Andachten* and part I of the *Dialoge* were published in a third edition.

During the period 1650-1654 no major compositions were produced, probably because of the time devoted to correcting and editing older works for their new editions. Hammerschmidt did, however, find time to accept a few smaller commissions during this period. In 1650 he is known to have

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[31]Hans Joachim Moser, *Heinrich Schütz . . .*, p. 573. The first book of the *Dialoge* is transcribed in *DTÖ*, VII/1, Band 16, 1959.

written *Trauermusik zu 5 Stimmen* [Funeral Music for 5 Voices] for the death of Primate Theophil Lehmann of Zittau. It was published by Georg Beuther in Freiberg.[32] In 1652 he received a request from Breslau to compose music for the consecration of the rebuilt church of St. Elizabeth. The text chosen for this work is from the 84th Psalm,"How lovely is Thy dwelling place, O Lord of hosts," and it too was published by Beuther in Freiberg.[33] It is also known that Hammerschmidt wrote music for the consecration of the newly built Kreutzkirche in Zittau in 1654[34] but no further information about the work (or works) can be found.

In addition to the *Andachten* and *Dialoge* mentioned above, the third extensive set of sacred pieces composed during this period consisted of two volumes entitled *Musicalische Gespräche über die Evangelia* [Musical Conversations on the Gospels] which were published by Christian Bergen in Dresden in 1655 and 1656 respectively.[35] The

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[32]Locations of copies of this work had not been generally known until the author in August, 1971, found a single printed copy in the Christian-Weise Bibliothek in Zittau, and a manuscript copy in the Gymnasium (Oberschule) in Freiberg. The Freiberg copy may be an autograph.

[33]There is a printed copy in the University Library, Breslau and a microfilm copy in the Musikgeschichliches Archiv in Kassel.

[34]Schmidt, *DTÖ*, p. xiii.

[35]The second volume bears the title *Geistliche Gespräche über die Evangelia*.

importance of these two volumes is that they contain 61 pieces variously appropriate to each Sunday of the church year. The style of composition is similar to that of the *Dialoge*. Further evidence of the fact that by the mid-seventeenth century Hammerschmidt's work was already receiving international recognition is indicated in the introduction to the second part of the *Musicalische Gespräche* where the following poem is found:

> Es hat wohl eh begehrt der Held im Nordland
> Dich zwar zu hören nicht, das war ihm schon bekannt,
> Nein sehen wollt er Dich ihm näher an der Seiten
> Und mehr sein Königreich durch Seine Kunst ausbreiten.[36]
>
> [The hero of the North did not want to just hear you, as your music was already known to him, no, he wanted to see you, to have you closer by his side and thus to extend his realm through your art.]

The "Hero of the North" no doubt refers to Christian IV of Denmark who probably heard Hammerschmidt's works performed by Heinrich Schütz, Danish court conductor between 1640 and 1644.

By 1656 Hammerschmidt had not only attained international recognition in the musical world, but his publications had begun to bring him financial rewards as well. In 1656 he was able to buy a large house in the Webergasse, diagonally across from the Johanniskirche. The house still stands at

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[36]Schmidt, *DTÖ*, p. xii.

No. 320 on the Webergasse and Hammerschmidt's one time residence there is indicated by a small plaque on the door. He is also known to have owned several plots of land outside the city. One in particular was near the Bautzner gate where, until 1851, stood a house which bore the following inscription:

> Anno 1660 baut dieses Haus und Garten von Grund aus neu Andreas Hammerschmidt.[37]
>
> [In the year 1660 this house and garden were built from the foundation up by Andreas Hammerschmidt.]

A detailed description of the house may be found in the work of Tobias and Stöbe.[38] In addition to owning much property around Zittau, including a forest, Hammerschmidt was also administrator of the village of Waltersdorf an der Lausche, near Zittau.[39]

During his years in Zittau, in addition to the major works described above, Hammerschmidt contributed a number of smaller but nonetheless important works. Among these were the *Motettae* of 1649, consisting of 20 Latin motets for one and two voices with continuo; the *Fest-, Buss- und Dancklieder*

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[37]Schmidt, *DTÖ*, p. xiv.

[38]Anton Tobias and P. Stöbe, "A. Hammerschmidt," *Mitteilungen der Gesellschaft für Zittauer Geschichte*, Jahrg. 1900, Heft 1.

[39]*Ibid.*, p. 14.

[Songs of Celebration, Penitence and Thanks] of 1658, consisting of thirty-two hymns for five voices with five instrumental parts to be played *ad libitum*; and the *Kirchen- und Tafel-Music* [Music for Church and Table][40] of 1662 consisting of twenty-two sacred and secular pieces written for three voices and three instruments. The latter includes three pieces designated "sonatas," two of which are based on chorales; the third written for two alto voices in unison is accompanied by two trumpets and four trombones. The *Missae* of 1663 contains sixteen settings of the *Kyrie* and *Gloria* for the Lutheran service and one only, number 15, also contains the *Sanctus*.

The last collection which Hammerschmidt published was the *Fest- und Zeit-Andachten* [Devotions for Feasts and Special Occasions] of 1671, the subject of this study.

In addition to the numerous collections discussed above Hammerschmidt wrote several shorter compositions, some of which were published individually, and others which made their way into various collections. A list of these is included in the catalogue of Hammerschmidt's works in Appendix B (page 166).

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[40] *Tafelmusik:* ("table-music") music composed for and performed at mealtimes. (*Langenscheidts Fachtwörterbuch: Musik*, 1964)

In 1671, the same year as the publication of the *Fest- und Zeit-Andachten* which Hammerschmidt claimed would probably be his last work, his friend and colleague, Heinrich Schütz, died. There followed on March 31, 1675 the death of his daughter, Anna Dorothea. This dual grief may have hastened Hammerschmidt's own death which occurred on October 29, 1675. His tombstone still stood in the churchyard of the Kreuzkirche in Zittau in 1901, but in spite of intensive search the author was unable to locate it in 1971. The tombstone bore the following poetic inscription:

Es schweiget zwar allhier des edlen Schwanes Thon
Doch klingt er schön vor seines GOttes Thron.
Mors mea Vita mea est.
Des edlen Schwanes Thon, hat nun hier aufgehöret,
Weil er vor GOttes Thron der Engel Chor vermehret.

Andreas Hammerschmidt, Musicus Celeberrimus vixit Annos 64. in officio 41. denatus anno 1675. d. 29 Oct.

Der Deutschen Ehre, Ruhm und Zier
Amphion, ruht und schläfft hier
Ach! *Orpheus* wird nicht mehr gehört
Den Zittau vorhin hat geehrt.

[Now here the noble swan is silent
But he sounds the more beautiful before God's Throne.
My death is my life
That noble swan who has ceased singing here below
Because he has joined the choir of angels around God's Throne.

Andreas Hammerschmidt, celebrated musician lived 64 years, 41 years in office, died on October 29, 1675.

The honour, fame and glory of the Germans,
Amphion rests and sleeps here
Alas! Orpheus is heard no more
Whom Zittau has so honoured.]

CHAPTER III

ELEMENTS OF SEVENTEENTH-CENTURY PERFORMANCE PRACTICE

The advent of music printing resulted in a wide dissemination of seventeenth-century sacred music. The performance of this music was still governed by rules not implicity indicated in the musical acore, which consisted of only the skeletal outline of the composition, to be adjusted to suit the resources at hand and to be extemporaneously accompanied and ornamented by the performers. The fact that the performers--in the case of choral works, the organist or cantor--were usually also composers led to the exclusion in musical scores of many performance symbols which present day composers would consider essential for proper interpretation of their works. Thus much of what constituted seventeenth-century performance practice must be inferred from the character of the music itself, or perhaps pieced together from a study of early treatises, such as the voluminous *Syntagma Musicum* of Michael Praetorius, and from the composers' introductory comments to their works, when these were provided.

There are four main aspects of performance practice which must be considered in the performance of the sacred

choral music of the seventeenth century: (1) the proper realization of the *General-Bass* for keyboard instruments; (2) the other *fundament* instruments to be employed and the use of ornamental instruments (as opposed to the *fundament* instruments of the continuo); (3) the proper execution of ornaments; and (4) the interpretation of tempo and dynamic indications.

The employment of the *General-Bass* or *Basso-continuo* was probably the most significant seventeenth-century compositional technique. Hugo Riemann even goes so far as to name this period the *Generalbass-Zeitalter* [The Thorough-bass Period].[1] The continuo governed the entire vertical structure, harmonic rhythm and harmonic progression of the work, providing a firm tonal foundation for the voices set above it. At least two instruments were necessary for the performance of the continuo: a keyboard instrument which, guided by the figuring, supplied complete harmonies above the notes of the bass; and a string or wind instrument which reinforced the bass line.

One of the earliest seventeenth-century writers who refers to the performance of the *basso continuo* was Agostino Agazzari (1578-1640) who states that the keyboard instruments are "like a foundation . . . which guide and support the

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[1]Hugo Riemann, *Handbuch der Musikgeschichte* (Leipzig: Breitkopf und Härtel), 1907-23.

whole body of the voices and instruments of the consort; such are the organ, harpsichord, etc."[2] He goes on to state that when there are only a few voices or solo voices, the lute, theorbo or harp should be used. Michael Praetorius earlier mentions the other fundamental instruments in this manner:

> . . . when two or three voices sing to the accompaniment of the General Bass . . . it is very good, indeed almost necessary to have the same General Bass played, in addition, by some bass instrument, such as the Bassoon (*Fagott*), Dolcian (also Bassoon), or trombone, or, what is best of all, on a Violine.[3]

It is difficult to develop a set of performance principles for the keyboard continuo in the music of the seventeenth century. Arnold mentions no less than twenty writers in the seventeenth century who discuss keyboard performance, each with his own views on the subject.[4] It is noteworthy that the views of these writers varied considerably both from time to time and from place to place. In order to establish a practice followed by any specific

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[2]Agostino Agazzari, *Del suonare sopra il basso con tutti stromenti & uso loro nel conserto* (Siena: Dom. Falcini, 1607), translated by Oliver Strunk, *Source Readings in Music History* (New York: W.W. Norton, 1950), pp. 424-431.

[3]Michael Praetorius, *Syntagma musicum* (1619), translated in F. T. Arnold, *The Art of Accompaniment from a Thorough Bass* (London: Oxford University Press, 1931), pp. 93-100.

[4]Franck Thomas Arnold, *The Art of Accompaniment from a Thorough Bass*.

composer it would be necessary to know the particular school of continuo playing to which he adhered. In many cases, this is not known. Secondly, a particular composer's views might well have changed between the composition of an early work and a later work. In general, however, the following principles of continuo playing seem to have been applied with some consistency throughout the century:

(1) The continuo realization was to be simple and based upon the character of the music for which it was designed.

(2) The bass notes were generally to be played alone by the left hand, with accompanying chords and non-harmonic tones played by the right hand.

(3) The fullness of the accompaniment was dictated by the number of voices which it was accompanying.

(4) The tessitura of the accompaniment was governed by the ranges of voices used.

(5) The keyboard realization in sacred music frequently doubled the voice parts.

Ornamentation was used rarely in sacred choral music of the seventeenth century, embellishments being considered appropriate only for solo vocal and solo instrumental works. This rule was specifically applied to concerted compositions about which Viadana makes the following remark:

> Concertos . . . must be sung with refinement, discretion, and elegance, using accents with reason and embellishments with moderation and in their proper place: above all, not adding

> anything beyond which is printed in them, inasmuch as there are sometimes certain singers who, because they are favoured by nature with a certain agility of the throat, never sing the songs as they are written, not realizing that nowadays their like are not acceptable, but are, on the contrary, held in very low esteem indeed, particularly in Rome, where the true school of good singing flourishes.[5]

Sometimes in concerted compositions, the *Capella* and *Favoriti* were differentiated by an unadorned setting for the former and a highly florid style for the latter. One characteristic of the concerted compositions was the use of ornamental instruments which, according to Agazzari, "in a playful and contrapuntal fashion, make the harmony more agreeable and sonorous."[6] Among the instruments he lists as being used for this purpose are the lute, pandora, theorbo, harp, *lirone*, cithern, spinet, *chitarrino*, violin and the like. Later, trumpets were added to these concertos. This division of the baroque "orchestra" into fundamental and ornamental instruments resulted in a reinforcement of both upper and lower voices, with the inner parts receiving less attention. The ornamental instruments used in many of the concerted compositions consisted largely of instruments in the same range, such as three violins. It is noted that in

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[5]Lodovico Grossi da Viadana, *Cento concerti ecclesiastici*, translated by F. T. Arnold in Oliver Strunk, *Source Readings in Music History*, p. 421.

[6]Agazzari, *Del suonare sopra . . .*, in *Source Readings*, p. 424.

the technique of the stringed ornamental instruments the vibrato was considered to be a special ornament, requiring a specific direction, in much the same matter as the use of *bebung* on the clavichord or the addition of the tremulant stop on the organ. "White" tone (*i.e.* without vibrato) on stringed instruments is considered today to be a special effect.

Indications of tempo and dynamics in sacred music of the seventeenth century are very sparse and the precise meanings of many of the terms are not certain. It is believed however, that there were not the distinct contrasts between fast and slow, loud and soft that we observe in performance today. The word *presto* in a seventeenth-century composition did not mean as fast as we interpret it today, and the term *pian.* (piano) may, in fact, have meant "slow" as well as "soft." Many writers of the seventeenth century in discussing musical interpretation make a comparison between musical performance and oratory, stating that the same flexibility of delivery should be maintained in both. A few extracts from the book *Musick's Monument: or a Remembrancer of the Best Practical Musick*, published in 1676 by the English writer Thomas Mace, illustrates the thinking of the seventeenth-century musician:

> . . . you must know, That, although in our First Undertakings, we ought to strive for the most Exact Habit, of Time-Keeping, that possibly we can attain unto, (and for sev-

> eral good Reasons) yet, when we come to be Masters, so that we can command all manner of Time, at our own Pleasures; we Then take Liberty, (and very often, for Humour, and good Adornment-sake, in certain Places) to Break Time; sometimes Faster, and Sometimes Slower, as we perceive the Nature of the Thing Requires, which often adds, much Grace, and Luster, to the performance.[7]
>
> . . . . . .
>
> But this much I do affirm, and shall be ready to Prove, by Demonstration, (to any Person Intelligible) That Musick is as a Language, and has Its Significations, as Words have, (if not more strongly) only most people do not understand that Language, (perfectly.)
>
> And as an Orator, (when he goes about to make a Speech, Sermon, or Oration) takes to Himself some Subject Matter, to Exercise himself upon, as a Theam, Text, or the Like; and in that Exercise, can Order His Discourse, or Form; various and sundry ways, at his Pleasure, and yet not stray from, or loose His intended Matter. Even so may a Learned Master, in this Art, do the like; and with as much Ease, Scope, and Freedom (significantly).[8]
>
> . . . . . .
>
> And as to the General Humour of any Lesson, take This as a Constant Observation; viz. observe It, in its Form, or Shape; and if you find it Uniform, and Retortive, either in its Barrs, or Strains, and that It expresseth Short Sentences, . . . Then you will find it Easie, to Humour a Lesson, by Playing some Sentences Loud, and others again Soft, according as they best please your own Fancy, some very Briskly, and

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[7]Thomas Mace, *Musick's Monument; or a Remembrancer of the Best Practical Musick* (London: T. Ratcliffe and N. Thompson, 1676), p. 81.

[8]*Ibid.*, p. 118.

> Couragiously, and some again Gently, Lovingly-Tenderly, and Smoothly. And forget not especially, in such Humours, to make your Pauses, at Proper Places, which are commonly at the End of such Sentences, where there is a Long Note, as easily as you will know how to do, if you give your mind to regard such things, which give the Greatest Lustre in Play, as I have already told you.[9]

Thus it was the duty of the musician to observe in the performance the necessary tempo, expression and dynamics.

The prefaces to many of Andreas Hammerschmidt's works present a wealth of information about performance practice. One aspect deals with the use of instruments in the performance of sacred music, a practice which was very popular in the seventeenth century. In the third part of the *Musicalische Andachten*, sub-titled *Geistliche Symphonien*, Hammerschmidt gives directions to the violinists regarding the execution of a type of *portato* or *loure* bowing. He gives the following example:

Figure 3.1: Portato Bowing

He indicates that the groups should be bowed four notes on one bow [dass man mit dem Bogen ihrer viere auff einen

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[9] *Ibid.*, p. 130.

Strich . . . machet]. He goes on to say that the sound should be like a tremulant on an organ [gleichsam wir einen *Tremulanten* in einer Orgel]. In a similar manner he shows legato bowing, two notes on one bow:

Figure 3.2: Legato Bowing

It appears that the instruments used in the various choral works were not essential for performance of the work, for he states that the "symphonies and instruments may be left out altogether, if the instruments are not available," [Dass beygesetzte *Symphonien* und *Instrumenta*, in mangelung dererselben gantz aussgelassen werden können]. He also implies that instruments may be included even if they are not specifically indicated [. . . wo aber Instrumenta vorhanden, können dieselben die Capella bestärcken].[10] In the *Fest- und Zeit-Andachten* he indicates that the "attractiveness [of the composition] will be increased through the use of a *viola* or other suitable instrument," [. . . doch wird solche eine *viola* oder ander dienliches *Instrumenta* gar lieblich begleiten . . .]. He apparently permitted substitutions when the designated instruments

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[10] *Musicalische Andachten, Geistliche Moteten und Concerten* (Part IV, 1646).

were unavailable, for he reveals that since the city of Zittau employed trumpet and timpani (Heerpauken) players, he used these instruments in his compositions. If trumpets were unavailable however, they could be replaced by two zinks, or the parts could be left out completely, [aber in Mangelung (von Trompeten) zwey Zincken genommen oder gar aussen gelassen werden].[11]

Hammerschmidt was apparently not impressed with performances on the popular zink, for he mentioned in his *Fest und Zeit-Andachten* that these instruments should not be included in the ensemble since the players "do not treat their notes with consideration and, by means of their common and shapeless coloratura, severely expand and twist the melody, thereby contravening the intentions of the author and disregarding all musical rules."

> [. . . wofern nur die jenigen unzeitigen *Instrumental*-Musicanten vom Chor gewiesen werden, so mit ihren Jäger-Hörnern oder Zincken wolt ich sagen, keiner eintzigen Noten schonen, sondern selbe durch ihr gemeines unförmliches *colorir*en auffs ärgst dehnen und verdrehen, dadurch so wohl des *Autoris Intention* wieder alle Musicalische regeln verruckt . . . werden].

This statement indicates a distate for the mis-use

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[11] *Ibid.*

of coloratura which is expressed even stronger in the *Musicalische Gesprächе* of 1655:

> . . . insonderheit möchten doch, so wohl diejenigen Vokalisten, als die Instrumentalisten, welche bißhero gewohnet unterschiedener gemeiner und selfsamer Coloraturen absonderlich bey dem Final sich zu gebrauchen, freundlich belieben, diese meine Arbeit mit dergleichen Quintelieren oder vermeinten Coloriren, welches manchmahl dem Gehör also vorkömbt, ob wolte ein Fliegen Krieg daraus werden, nicht unannehmlich zu machen, und dadurch selbte zuschänden, sondern vielmehr, bey denen Noten, wie sie von mir gesetzt, zu verbleiben, auch selbe so vocaliter, so instrumentaliter, wo es sich füget, mit einer lieblichen Trille zu zieren.
>
> [Those vocalists, and instrumentalists who, up to now, have been accustomed to employ many different common and outlandish coloraturas, especially in the finale, are requested not to debase this, my work, with such chirping or presumed coloratura which sometimes conveys to the listener the impression of a war between flies. Do not make this unpleasantness, thereby spoiling my work, but rather hold to the notes as I have put them down, embellishing them vocally and instrumentally with a lovely trill where it is appropriate.]

This would seem to indicate that the only ornamentation which Hammerschmidt would allow was an *ad libitum* trill.

Unlike other writers of the period, Hammerschmidt had comparatively little to say about the performance of the continuo. He indicated in very general terms his conception of continuo playing in the following passage from the *Musikalische Andachten* (*Geistliche Moteten und Concerten*, 1646).

> Wird ein bescheidener Organist zu den Concerten nicht allzustarcke Register seihen, wie auch nicht allezeit volle griffe thun, sondern lieber das Fundament mit einer Baß-Geigen oder Posaunen, bestärcken lassen . . . und in allen sich also mässigen, damit sonderlich der Text, umb den es vornehmlich zu thun, deutlich könne vernommen werden.
>
> [The modern organist, in the concerto, will not employ registers which are too strong nor will he always employ a full span (*i.e.* many notes per chord), but rather have the bass viols or trombones reinforce the foundation . . . and will show moderation in all, so that the text can be distinctly understood which, after all, is the most important factor.]

In the *Dialoge* of 1645 he speaks of the *basso sequente*:

> Es wollen dieselben in dem Instrumental-Baß, darinnen an etzlichen Orten ein Tenor Zeichen zu befinden, solches in seiner Höhe spielen, wie es gezeichnet ist; welches denn darumb mit sonderlichen Fleiß geschehen, damit nicht eine Octav darunter-wie bißweilen im gebrauch-gemacht werde . . .
>
> [To those who play the instrumental bass when , in several places, there is a Tenor sign (*i.e.* C clef for the tenor), these sections should be played as they are noted. They are written especially in this manner and are not to be played an octave lower, as is sometimes done . . .]

Further, he states that the parts are designed to be

played on the tenor trombone, and applies this direction to all of the dialogue compositions and to the fourth part of the *Musicalische Andachten*:

> . . . so man mit einer gemeinen Tenor-Posaunen am füglichsten haben kan, verbleibe ihnen ehestens mit dem Andern dieser Dialogen so wohl auch dem vierten Theil meiner Musicalischen Andachten . . . zu dienen.

In the second part of the *Musicalische Andachten* [*Geistliche Madrigali*] he cautions the keyboard player against adding more harmonies than the figures indicate:

> Es wird bißweilen über den General-Baß ein * zu befinden seyn, und darumb, weil dißmal nicht alles eigentlich, wie es wegen des Textes gemeinet, mit Ziffern kann angedeutet werden, solches auch schwerlich, es sey denn durch gutes Gehör zu errathen. Als wolle man (zu Verhütung eines härtern Klanges) bei solchem * nicht mehr darzu greiffen, als was die Ziffer darbei ausweist.
>
> [Sometimes an * will be found over the figured bass, indicating that at these points, because of the requirements of the text, the complete harmony cannot be figured. Since the harmonies at these points can be assumed only with great difficulty and then only with a keen ear, the performer should, in order to avoid a dissonance, play no more notes than the figure above the * indicates.]

With regard to tempo, Hammerschmidt cautions the performers of his *Musicalische Andachten* to use a slow pulse [Vor allen Dingen ein langsamer Tact in acht genommen werde],

and a similar recommendation is made in the introduction to the *Fest- und Zeit-Andachten* [vor allen Dingen einen langsamen und bescheidenen Tact zugebrauchen . . .]. In the latter work Hammerschmidt also asks the performers not to alter the pitch at which the music is performed:

> . . . selbige in ihrer gesetzten rechtmeßigen Höhe anzustimmen, weil ausser dem bey einer andern, selbst angemaßten Höhe die Sänger nicht hinaus langen können, und bey einer angenommenen ertichteten Tieffe die Stimmen faul werden; wordurch sie von ihrer natürlichen Art und abgezielten Anmuthigkeit mercklich fallen und schreiten müssen.
>
> [. . . play the music in your appropriate ranges. If the overall pitch is changed, it may happen that the singers will not reach the high pitches required and that sometimes with a certain low pitch their voices may become harsh and sluggish, thereby losing their natural beauty and intended attractiveness.]

Even in pieces not designated as "concertos," Hammerschmidt adds a suggestion that they may be performed "in the concerted manner" if desired:

> Diese meine . . . Lieder wollest du, wo sie bloß gehen, ohne die Instrumenten musizieren, und dann bei dem wort *omnes*, alles zusamen nebst gedoppelten Sangern bestellen, die Symphonia kanst du allemahl, mit anderen Instrumenten, wo sie vorhand, abwechseln.[12]
>
> [Wherever possible these songs should be performed without instruments and when the word *Omnes* appears they should be executed

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[12] *Fest-, Buss- und Dancklieder* (1658).

with all parts including doubled singers. The symphony can, of course, be alternated with other instruments when they are available.]

CHAPTER IV

THE COMPOSITIONS OF THE FEST- UND ZEIT-ANDACHTEN

The set of thirty-eight sacred choral works (Titles in Table I) entitled *Fest- und Zeit-Andachten* [Devotions for Feasts and Special Occasions] was published in Dresden by Christian Bergen in 1671. A complete description of the original publication is given in Chapter V. All the pieces are set for six voices (SSATTB) and according to the composer they are to be sung one voice to a part. (see page 98). They are provided with a continuo of the *basso sequente*[1] type and Hammerschmidt suggests the doubling of voice parts by *violi*, a generic term of the sixteenth and seventeenth centuries denoting several types of instruments of the bowed-string family. The pieces in this set are perhaps more austere than those in other collections of the composer's music, such as those in the *Musicalische Andachten* and the *Musicalische Gespräche über die Evangelia*. No concerted instrumental parts are provided and while *concertato* grouping of voices is found,

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[1]Basso sequente: "An early type of thoroughbass, which merely duplicated (usually on the organ) whatever part of a vocal composition was the lowest at any given time." (Apel, *Harvard Dictionary of Music*, 1969)

TABLE I - COMPOSITIONS OF THE *FEST- UND ZEIT-ANDACHTEN*

	Title	English Title	Source
1.	Nun komm der Heiden Heiland	Come, Redeemer of Mankind	Chorale(1524)
2.	Machet die Tore weit	Lift up your Heads	Psalm 24: 7-10; Matthew 21: 9
3.	Das Wort ward Fleisch	The Word was made Flesh	John 1: 14
4.	Sei willkommen, Jesulein	Be Welcome, Jesus Child	Schottelius[?]
5.	Helft mir Gotts Güte preisen	Help me Praise God's Grace	Anonymous (1569)
6.	Herr, nun läßt du deinen Diener	Lord, now lettest Thou Thy Servant	Luke 2: 29-32
7.	Siehe der Gerechte	Behold, the Righteous Man	Unknown
8.	Ach, Jesus stirbt	Ah, Jesus Perishes	Unknown Chorale
9.	Ach, Herr, Gedenke	Oh, Lord, Remember	Psalm 25: 7
10.	Unser Herr Jesus Christ	Our Lord Jesus Christ	I Corinthians 11: 23-25
11.	Lobe den Herrn, meine Seele	Bless the Lord, O My Soul	Psalm 103: 2-4
12.	Maria, gegrüßet seist du Holdselige	Hail, Mary, Thou that art Highly Favoured	Luke 1: 28
13.	Siehe, es hat überwunden	Behold, He hath Prevailed	Rev. 5: 5; I Cor. 15: 54-55
14.	Freundlicher, Lieblicher	Friendly, Lovely, Sweet Jesus	Unknown
15.	Kommet her zu mir	Come unto Me	Matthew 11: 28-30
16.	Ich fahre auf zu meinem Vater	I Ascend unto my Father	John 20: 17
17.	Du König der Ehren, Jesu Christ	Thou King of Glory, Jesus Christ	Unknown Chorale
18.	Komm, Heiliger Geist	Come, Holy Ghost	Unknown
19.	Schaffe in mir, Gott	Create in me a Clean Heart	Psalm 51: 10-12
20.	Also hat Gott die Welt geliebet	For God so Loved the World	John 3: 16-17
21.	Heilig ist unser Gott	Holy is our God	Unknown Chorale
22.	O welch eine Tiefe des Reichtums	The Wisdom and Knowledge of God	Unknown
23.	Was mein Gott will	What God Wills	Albrecht (*ca.* 1554)
24.	Ei, du frommer und getreuer Knecht	Well done, Thou Good and Faithful Servant	Matthew 25: 21
25.	Jesu, mein Jesu, wenn	Jesus, My Jesus	Unknown
26.	Ich bin eine Stimme eines Predigers	I am a Voice that cries in the Wilderness	Isaiah 40: 3
27.	Meine Seele erhebt den Herren	My Soul doth Magnify the Lord	Luke 1: 46-55
28.	Gott is die Liebe	God is Love	Unknown
29.	Lobet den Herren, ihr seine Engel	Bless the Lord, Ye his Angels	Psalm 103: 20-22
30.	Allein zu dir, Herr Jesu Christ	Lord Jesus Christ, in Thee Alone	Johannes Schneesing (*ca.* 1540)
31.	Herzlich lieb hab ich dich, O Herr	Lord, All my Heart is Fixed on Thee	Johann Heerman (1630)
32.	Wie schön sind deine Brüste	How Beautiful you are	Unknown
33.	Ich beschwöre euch, ihr Töchter	I Plead with You, You Daughters	Unknown
34.	Es segne dich der Gott Israel	May the God of Israel Bless You	Unknown
35.	Gelobet sei der Herr aus Zion	Praise be the Lord of Zion	Psalm 102: 13 [?]
36.	Warum betrübst du dich, mein Herz	Why Art Thou thus Cast Down, My Heart	Unknown Chorale
37.	Erbarm dich mein, O Herr Gott	Show Pity, O my Lord God	Erhart Hegenwalt (1524)
38	Freue dich sehr, du Tochter Zion	Rejoice Greatly, O Daughter of Zion	Zechariah 9: 9

the pieces recall the older polyphonic motet rather than the newer concerted style. Though the style of the pieces may be somewhat archaic, they contain many elements of what was to Hammerschmidt the "modern" way of writing. These elements include a *General-Bass* which shows his predilection for vertical sonority, a narrow melodic range, and many instances of homophonic texture as in chorale writing.

It is notable that Hammerschmidt in this his last work, used new techniques in an archaic mold. We may surmise that he was attempting to show that the *stile antica* still had validity in his day, and that is was still possible to write good music in the older style.

Length of the Compositions

For this period the motets in the work are comparatively long. The shortest (number 24) is eighty measures in length in modern transcription, and the longest (numbers 27 and 33) are both 129 measures. Only three compositions (numbers 24, 26 and 36) contain fewer than 100 measures.

Use of Key Signatures

Key signatures in Hammerschmidt's time were generally confined to one or two flats or sharps. Remote keys were avoided since mean-tone temperament, in use between about 1500

and 1800, was not practical in these keys. There is no key signature in twenty-eight of the thirty-eight pieces, and of the remaining ten, one flat only (Bb) is used in numbers 10, 15 and 27; two flats (Bb and Eb) are used in the continuo part for numbers 19 and 33, but only the Bb signature in the voice parts, the Eb being inserted as an accidental when required. Two flats (Bb and Eb) are found in all parts of numbers 12, 25, 28 and 32, and two sharps (F# and C#) in number 35. The remainder of the pieces use accidentals only to indicate inflections.

Tonality

Hammerschmidt and his contemporaries "composed consistently in chords but not in keys."[2] The conflict between key and mode is apparent in all of the pieces but it would appear that Hammerschmidt had a strong concept of a basic tonal centre. The most frequently employed tonality is A/a (A major/minor) which is used in numbers 1, 3, 4, 5, 6, 8, 9, 17, 23, 30, 35, 36 and 37. The tonality of D/d is found in numbers 11, 14, 20, 24, 26, 27, 29, 34 and 38; E/e in numbers 8, 18 and 21; G/g in numbers 15 and 28; C/c in numbers 25 and 32. In comparison with the number of pieces in tonic major and minor, the number in relative major and minor is fewer: number 10 in F/d; numbers 16 and 31 in C/a;

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[2]Richard L. Crocker, *A History of Music and Musical Style* (New York: McGraw-Hill Book Co., 1966), p. 248.

number 22 in G/e. Numbers 12 and 19 are quite clearly in the key of c minor, number 13 in C major, number 2 in G major and number 33 in Bb major.

The basic tonality and modulatory passages are usually confirmed through the use of authentic cadences, making use of a tonic $\frac{6}{4}$ chord (or consonant-fourth pattern) as the preparatory chord (see Figure 4.1). Modal cadences, especially the Phrygian cadence, are found fairly frequently, but usually only at interior points (see Figure 4.2)

Figure 4.1: Perfect Authentic Cadence
(#3, meas. 26-28)

The table on the following page shows the major cadence points for a few selected pieces indicating the use of tonalities linked through their major-minor relationships.

Figure 4.2: Phrygian Cadence
(#25, meas. 6-7)

TABLE II - MAJOR CADENCE POINTS

Number	Tonality	Cadences
2.	G	G,D,E,C,a.
4.	A/a	A,a,C,D,G,e.
12.	c	c,G,e.
13.	C	C,g,E.
15.	G/g	G,g,Bb,D,d, F,C,c,a.
29.	D/d	D,d,G,C,A,F.
32.	C/c	C,c,G,Eb,F.
33.	Bb	Bb,g,C,c,F,D.

Meter

Both the sign C and the sign ¢ appear in different voices of the same piece in the published edition of the *Fest- und Zeit-Andachten*, making it difficult to establish the meter intended. In his *Musicalische Gespräche über die Evangelia* Hammerschmidt indicated that the printers often made errors in inserting ¢ signs where there should be C signs, informing his readers that all ¢'s should be changed to C. In accordance with these instructions both the sign ¢ and the sign C in this collection have been interpreted as signifying $\frac{4}{4}$ time, and the signs ¢$^{3}_{1}$ and C$^{3}_{1}$ have been interpreted as signifying $\frac{3}{4}$ time.

Seventeen of the thirty-eight pieces in the collection make use of only $\frac{4}{4}$ meter (numbers 1, 5, 7, 8, 9, 10, 12, 15, 17, 21, 24, 28, 30, 31, 32, 36 and 37) and three make use of $\frac{3}{4}$ meter only (numbers 2, 13 and 14). The remaining eighteen pieces alternate the two meters, some having only one section in $\frac{3}{4}$ and others several.

Texture

The texture of almost all of the motets consists of sections of homophonic and of polyphonic writing. Two exceptions to this are numbers 12 and 26; number 12 is almost entirely homophonic, and number 26 displays some distinctly

fin - det ihr mei -nen Freund,
fin - det ihr mei -nen Freund,
fin - det ihr mei -nen Freund,
fin - det ihr mei -nen Freund,
fin -det ihr mei-nen Freund,
fin -det ihr mei-nen

Figure 4.3: Paired imitation.
(#33, meas.10-13)

Formal Structure

Most of the compositions of the *Fest- und Zeit-Andachten* make use of the through-composed principle of the polyphonic motet, the formal structure being governed by the text, or in the case of the compositions based on chorale tunes, on successive phrases of the chorale. In some cases (numbers 2, 3, 4, 16, 22, 34 and 35 for example) an added coda with the text *Allelujah, Hosianna* or *Amen* is used.

Other compositions display a more clearly defined formal structure. A tripartite structure, of the ABA

type, sometimes framed with introductory and closing sections, is found in numbers 3, 8, 35 and 38. Number 38 contains the simplest of these structures and consists of two "A" sections in $\frac{3}{4}$ meter framing a "B" section in $\frac{4}{4}$:

A:	$\frac{3}{4}$	m. 1- 34	Freue dich du Tochter Zion, freue dich sehr, und du, Tochter Jerusalem, jauchze!
B:	$\frac{4}{4}$	m. 35- 77	Siehe, dein König kommt zu dir, ein Gerechter und Helfer.
A:	$\frac{3}{4}$	m. 78-112	Freue dich du Tochter Zion, freue dich sehr, und du, Tochter Jerusalem, jauchze!

Number 3 appends to this structure an *Allelujah* closing section in triple meter:

A:	$\frac{4}{4}$	m. 1- 13	Das Wort ward Fleisch
B:	$\frac{4}{4}$	m. 14- 63	und wir sahen seine Herrlichkeit, als des eingebornen Sohnes vom Vater, voller Gnad' und Wahrheit.
A:	$\frac{4}{4}$	m. 64- 76	Das Wort ward Fleisch
Coda:	$\frac{3}{4}$	m. 77-111	Allelujah!

In addition to displaying a framed tripartite form number 35 also contains contrasting homophonic and imitative sections.

Number 8 makes use of both introductory and closing sections, although the final ten measures are only an extension of the last phrase. The entire piece is set in $\frac{4}{4}$ meter.

Intro.:	m. 1- 23	Ach, Jesus stirbt am Kreuze:
A:	m. 24- 52	Christe, du Lamm Gottes, der du trägst die Sünde der Welt, erbarm' dich uber uns'.
B:	m. 53-109	Jesus wird verwundet wegen unser' Missetat. Jesus wird zu'schlagen um unser' Sünde willen, Ach, Jesus wird gekreuziget, Ach Jesus stirbt für unser' Sünde.
A:	m.110-136	Christe, du Lamm Gottes, der du trägst die Sünde der Welt, erbarm' dich über uns'.
Coda:	m.136-146	erbarm' dich über uns'.

In addition to displaying a framed tripartite form, number 35 also contains contrasting homophonic and imitative sections, and there is interesting contrast of both tempo and meter in the various sections:

Intro:	$\frac{3}{4}$ m. 1- 12	Gelobet sei der Herr	
A:	$\frac{3}{4}$ m. 13- 26	Gelobet sei der Herr aus Zion, der zu Jerusalem wohnet.	(*Presto*)
	m. 27- 42	Allelujah!	
B:	$\frac{4}{4}$ m. 43- 90	Herr, dein Name währet ewiglich, dein Gedächtnis,	

			Herr, währet für und für.
A:	$\frac{3}{4}$	m. 91-104	Gelobet sei der Herr aus Zion, der zu Jerusalem wohnet. (*Presto*)
		m.105-151	Allelujah!
Coda:	$\frac{3}{4}$	m.121-124	Allelujah!

Two other variants of ternary form are found in numbers 9 and 11. Number 9 exhibits the ABAB structure framed by an introductory section and a closing "C" section, while number 11 is in expanded ternary form (ABACA) with the "A" sections set in $\frac{3}{4}$ meter and the diversions in $\frac{4}{4}$ meter.

A:	$\frac{3}{4}$	m. 1- 23	Lobe den Herrn, meine Seele, und vergiß nicht, was er dir Gut's getan hat (*Presto*)
B:	$\frac{4}{4}$	m. 24- 47	der dir alle deine Sünden vergibt und heilet alle deine Gebrechen,
A:	$\frac{3}{4}$	m. 48- 70	Lobe den Herrn, meine Seele, und vergiß nicht, was er dir Gut's getan hat (*Presto*)
C:	$\frac{4}{4}$	m. 71-119	der dein Leben vom Verderben erlöset, der dich krönet mit Gnad' und Barmherzigkeit.
A:	$\frac{3}{4}$	m.120-142	Lobe den Herrn, meine Seele, und vergiß nicht, was er dir Gut's getan hat. (*Presto*)

A ritornello or refrain type of construction is seen in numbers 12, 25 and 34. In both number 12 (Figure 4.4) and number 25 (Figure 4.5) the refrain is a melodic fragment, three measures long in both cases, which is repeated at various points throughout the compositions.

Figure 4.4: Number 12, Refrain Section
(# 12, meas. 1-3)

The refrain passage of number 25 is repeated a total of eleven times in 136 measures. The refrain, or ritornello, of number 34 consists of eleven measures in triple meter set to the word *Amen*, with a cadential extension of four measures the last time it is heard. The refrain appears three times throughout the composition. The intervening "verse" sections are set in $\frac{4}{4}$ meter and are respectively twenty-six,

twenty-six and twenty-nine measures in length.

Figure 4.5: Number 25, Refrain section. (# 25, meas. 1-3)

Numbers 5, 116 and 26 display the use of archaic barform construction in which, in its original application to the German poetic form, each *Gesatz* (or stanza) consisted of two *Stollen* (aa) followed by one *Abgesang* (b), resulting in the complete stanza having the form "aab." In its broader sense, the form consists of one section (A) which is repeated, followed by a constrasting section (B), resulting in the design "AAB." Number 5 consists of a two-part structure, the second part being designated *Ander Theil* (literally "another part" or second part). The first part is composed in the AAB design, while the *Ander Theil* is in the refrain or expanded ternary form mentioned above, the

"B" section being the same in both cases. The complete formal structure of number 5 may be shown as AAB:CBCB. Number 16 consists simply of the AAB structure with an added coda set to the word *Allelujah.* Number 26 has the AAB form with a distinctly fugal texture.

A special type of through-composed form is found in numbers 17, 23 and 27. In each of these cases two or more verses of a chorale are set as units. In number 17 the first verse (measures 1-40) is set in $\frac{4}{4}$ meter; verse two (measures 41-80) in $\frac{3}{4}$ meter; and verse three (measures 81-147) again in $\frac{4}{4}$ meter, but with different text and music than the first verse. The texture throughout consists of alternating sections of homophonic and polyphonic writing. Number 23 consists of four verses constructed as follows:

Verse 1: (Measures 1-28, in 4/4 meter) Based on phrases I, II, V and VI of the original chorale.

Verse 2: (measures 29-70, twenty-four measures in 3/4 followed by eighteen measures in 4/4) Free structure based on phrases III, IV and I, V phrases of chorale.

Verse 3: (measures 70-104 in 4/4 meter) Same material as 4/4 section of verse II with added material based on phrase II of chorale.

Verse 4: (measures 105-147 in 3/4 and 4/4 meters) Same arrangement as verse II.

Number 27 consists of six verses, each set in a

different manner, and ending with *gloria patri*.

Musical Terms

While there are few terms of tempo or dynamics in most pieces in the collection, examples of the following are found:

Presto (numbers 11, 33, 34 and 35)
Pian. [piano] (numbers 11 and 20)
Lento (number 29)

The designation *Clarin.* (clarino) is found above the *Cantus I* and *Cantus II* parts of numbers 13 and 16, undoubtedly indicating that these parts are to be doubled by a trumpet playing in the clarino register (*i.e.* from the third octave upward). Several pieces (numbers 2, 3, 4, 7, 8 and 9) have the designation *Omn.* (Omnis; L. "all") at certain points in the continuo part, indicating to the player that all six voices are singing at these points. Other pieces frequently make use of the terms *á 3*, *á 4*, and *á 6* indicating that three, four and six voices respectively are singing at the designated points. Number 27 has the designations *Vers 1*, *Vers 2*, *Vers 3*, etc. indicating the division of the composition into verses.

Coloration

By 1671 the use of coloration (*i.e.* notes that are

generally open (uncolored) appearing as red or blackened notes) had almost disappeared except for their use to indicate a shift of the normal metrical accent. Apel explains that "blackened notes are . . . frequently used in later sources (after 1550) for the expression of the iambic rhythm . . ."[3] The pattern for instance, would be transcribed as , but the use of black coloration would indicate a shift of the accent as in . All of the examples of black coloration found in the *Fest- und Zeit-Andachten* are in $\frac{3}{1}$ meter and it is undoubtedly this shift of accent which Hammerschmidt wished to stress. The usual combination is a black semibrevis followed by a black brevis ( ) in $\frac{3}{1}$ meter, indicating that the performer should read with the accent on the half-note. An example from motet number

Figure 4.6: Use of Coloration
(2, meas. 5-7)

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[3]Willi Apel, *The Notation of Polyphonic Music: 900-1600* (5th edition, Cambridge: The Medieval Academy of America, 1953), p. 136.

2 (Figure 4.6) shows that this shift of accent agrees with the text as well. Examples of black coloration are found in numbers 2, 11, 13, 16, 20, 22, 25, 29 and 34.

Text Sources

Sixteen texts of the thirty-eight pieces of the *Fest- und Zeit-Andachten* are derived from either biblical or liturgical sources and the texts of an additional twelve are from chorales or from sacred songs. The sources of the remaining nine texts, though of a religious nature, are not clearly identifiable. The pieces based on choral texts invariably make use of melodic material from the same chorale.

Melody

Melodic writing in all pieces is simple and mainly diatonic, consisting mostly of harmonic tones joined with passing tones and other non-harmonic devices. Sustained lyrical passages are rare and large skips are infrequent. The melodic ambitus is narrow; the range of *Cantus I* in all pieces, for example, is little more than an octave. Though one might expect most of the melodic interest in the "Thorough-bass Period" to be confined to the bass and the two soprano parts, with the inner parts assuming a more subordinate role, this is not the case in the pieces of this collection. In some pieces the middle parts (alto and two

tenors) exhibit greater melodic independence than the other parts. In Figure 4.7, illustrating an alto melody from number 19, the line is composed of downward moving major and minor thirds in a sequential manner.

Figure 4.7: Schaffe in mir, Gott
(#19, Altus, meas. 6-10)

Figure 4.8 illustrates an upward sequential movement, arching in the middle then proceeding downward to the cadence:

Figure 4.8: Gelobet sei der Herr aus Zion
(#35, Tenor I, meas. 109-112)

An example from number 18 also demonstrates the sequential nature of many of Hammerschmidt's melodies. This example illustrates a one-measure tonal sequence (Figure 4.9)

Figure 4.9: Komm, Heiliger Geist
(#18, Tenor II, meas. 36-38)

One of the few examples of chromatic inflection in a

melodic line is shown in Figure 4.10:

Figure 4.10: Schaffe in mir, Gott
(#35, Cantus I, meas. 13-16)

Melodic imitation is found in all pieces although it is often abandoned in favour of a more distinctly harmonic texture. A notable exception is number 26 in which fugal imitation is maintained consistently. Phrase lengths are predominantly regular and are usually either two or four measures in length, with phrases frequently overlapping.

Rhythm

The rhythmic patterns in the *Fest- und Zeit-Andachten* are rather simple and are generally limited to combinations of quarter and half notes, lacking any complex syncopation. Occasionally, however, Hammerschmidt makes use of eighth-note patterns, usually in diatonic scale passages employing passing tones between harmonic tones. Following are a few examples of the use of eighth-notes in selected pieces:

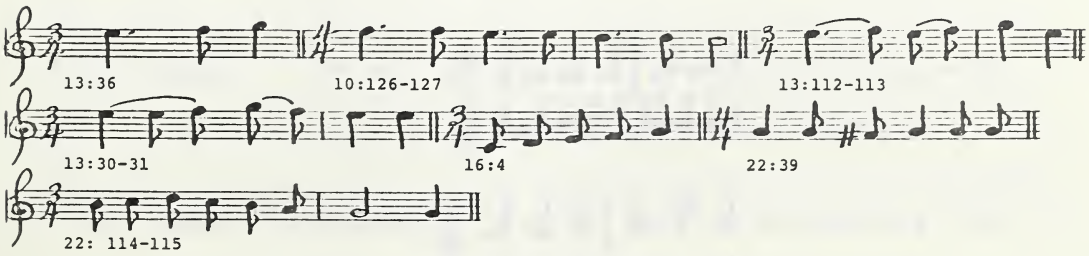


Figure 4.11: Eighth-note Patterns

Sometimes the demands of the text require an uninterrupted series of eighth-notes, as in number 32 (Figure 4.12):

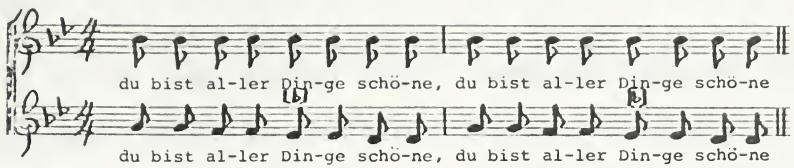
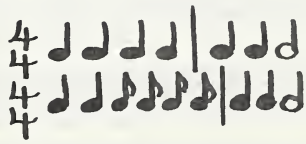


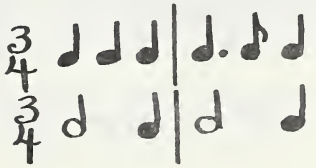
Figure 4.12: Wie schön sind deine Brüster
(#32, Cantus I & II, meas. 98-100)

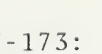
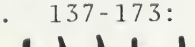
One unique example of the use of sixteenth-notes appears in number 29 (Figure 4.13):

Figure 4.13: Lobet den Herren, ihr seine Engel
(#29, Cantus I, meas. 109-112)

An interesting example of the use of rhythm as an expressive device is found in number 4 where increasingly smaller rhythmic divisions are used as the piece moves toward its climax:

(a) Meas. 1- 86:  alternating with in $\frac{4}{4}$ meter.

(b) Meas. 87-136:  alternating with in $\frac{3}{4}$ rhythm.

(c) Meas. 137-173: largely $\frac{3}{4}$  and  patterns in $\frac{3}{4}$ meter.

Harmony

As has been stated above, harmonic language in the thirty-eight pieces of this set consists largely of triads in root position and first inversion, ornamented with both 4-3 and 7-6 suspensions. There are also many examples of modal chord progressions. The strongly tonal progression IV-V-I is found with some consistency but an occasional harmonic progression displays considerable boldness within Hammerschmidt's harmonic vocabulary (see Figure 4.14).

An example from *Unser Herr Jesus Christ* (number 10) shows transitional modulations through three tonal areas within three measures (see Figure 4.15).

das Wort ward
das Wort ward
des Soh - nes, Soh - - nes vom Va - - - - - - - ter, das Wort ward
des Soh - nes, Soh - - nes vom Va - - - - - - - ter,
des Soh - nes, Soh - - nes vom Va - - - - - - - ter,

Figure 4.14: Das Wort ward Fleisch
(#3, meas. 27-30)

S. I
S. II
A.
T. I
T. II
B.
hin und es - set,
neh - - - - - met hin und es -
neh - - - - - met hin und es - - - - set,
neh - - - - - met
set, ist mein
neh - - - - - met hin und es - - - set
Lieb, das ist mein Lieb, das

Figure 4.15: Unser Herr Jesus Christ
(#10, meas. 24-28)

Eleven of the thirty-eight pieces make use of first-inversion diminished triads (indicated by the symbol ø in the figured bass) among which are numbers 5, 8, 9, 15, 16, 18, 22, 23, 30 and 33. Figure 4.16 illustrates a typical case:

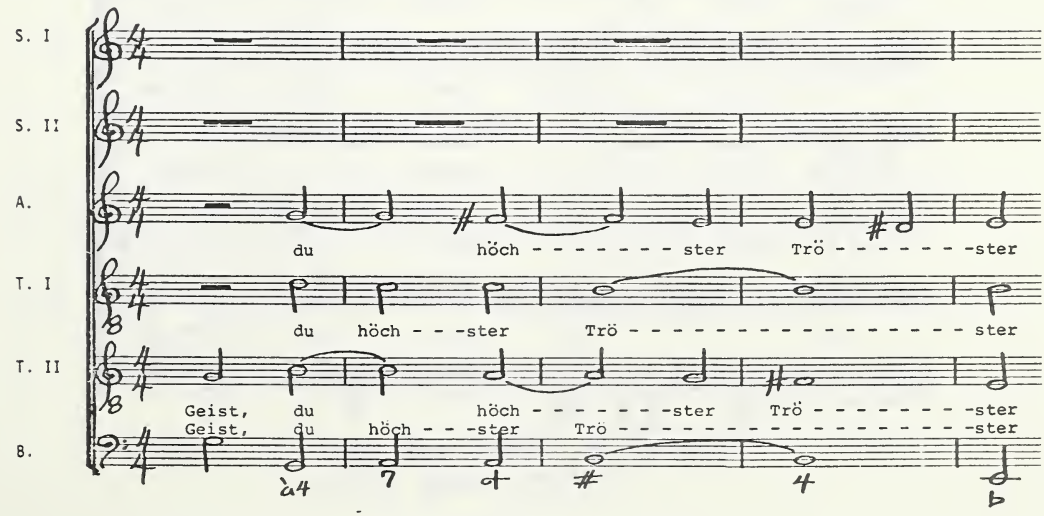


Figure 4.16: Komm, Heiliger Geist
(#18, meas. 66-70)

A frequent device emphasizing the modal character of many pieces is the use of consecutive major and minor triads on the same root (Figure 4.17). This modal inflection also creates frequent cross relations (Figure 4.18).

S. I
Je - - - - - - -su,
freund - lich - er, lieb - lich - er
S. II
Je - - - - - - -su,
freund - lich - er, lieb - lich - er
A.
Je - - - - - - -su,
freund - - - - - - -lich - - - - er
T. I
Je - - - - - - -su,
freund - - - - - - - lich - - - - er
T. II
Je - - - - - - -su,
freund - - - - - - - lich - - - - er
freund - lich - er, lieb - lich - er
B.

Figure 4.17: Freundlicher, Lieblicher (#14, meas. 7-10)

Figure 4.18: Lobe den Herrn, Meine Seele (#11, meas. 94-96)

Principal cadences, as has been stated, are generally of the authentic type, and make use of the consonant fourth pattern of the *stile antica* (# 4 #). In a few cases, an actual second inversion ($\frac{6}{4}$) of tonic harmony is indicated in the figured bass (numbers 14, 15, 21, 28, 31 and 33).

Figure 4.19: Consonant Fourth in a Cadence (#6, meas. 18-20)

Unusual cadence patterns are employed in number 5 where, for example, the harmonic progression 6-5-4-# is found in measure 4. Similarly in number 15 the progression $\begin{matrix}5 & \emptyset & 5\\ \# & 4 & \#\end{matrix}$ is found, and in number 33 the progression $\begin{matrix}6 & 5 & 5\\ \# & 4 & \#\end{matrix}$ is used. Both plagal and Phrygian cadences are used at interior points of rest.

Number 8 contains a number of unusual harmonies in-

Figure 4.20: $\frac{6}{4}$ Chord in a Cadence
(#15, meas. 31-33)

cluding an inverted 2-3 suspension (meas. 26), a 5-ø suspension (meas. 55) and the first inversion of a diminished triad, in this case figured $\frac{\flat}{6}$ (meas. 88).

CHAPTER V

THE EDITION OF 1671

The present transcription of the music from Hammerschmidt's *Fest- und Zeit-Andachten* is based on the original edition of 1671 which was published by Christian Bergen in Dresden. This publication consisted of seven part-books measuring 152 mm by 180 mm. The first book of the set contains music for *Cantus I* (Soprano I) and has an engraved title page. It contains a dedication to the mayors and councilmen of the town of Zittau as well as a preface (see pages 92f) in which Hammerschmidt not only indicates that this will probably be his last musical composition but also gives directions as to the proper performance of his music. The remaining part-books have sub-titles as follows:

Andere Stimme (containing music for *Cantus II*)
Dritte Stimme (containing music for *Altus*)
Vierdte Stimme (containing music for *Tenor I*)
Fünffte Stimme (containing music for *Tenor II*)
Sechste Stimme (containing music for *Bassus*)
Continuus

All part-books have a table of contents (designated *Register*). Both the first and *Continuus* books contain a

list of errata and all books end with the dedication: GOTT dem Allerhöchsten allein sei Lob / Ehre and Preis [To God alone, the most high, be glory, honour and praise].

During a visit in the summer of 1971 to the Deutsche Demokratische Republik the writer discovered an unusually fine copy of the *Fest- und Zeit-Andachten* in the Christian-Weise Bibliothek in Zittau. The copy was in excellent condition and had apparently remained unnoticed in this small library for many years. The existence of this particular copy has not been mentioned in any of the bibliographies consulted in the preparation of this study. The Sechste Stimme or bass part-book was missing from the set, and a search throughout other libraries in the area revealed a copy in the Sächsische Landesbibliothek in Dresden, but it had been so badly mutilated during a severe bombing of the Löbau Museum in Dresden during the latter days of World War II that it was unuseable. Subsequently, however, another copy of the bass part-book was found in the British museum. Microfilmed copies of the Zittau set and the bass part-book from the British Museum were obtained and it was from these films that the transcriptions for this study were made.

Notation

The music is printed in white mensural notation which

I.
Cantus I. à 6. voc.
Un kom/ nun kom/ nun kom der Heyden/ nun kom der
Heyden Heyland/ nun kom/ nun kom der Heyden Heyland/ nun kom der
Heyden Heyland / der Jungfrauen Kind erkant / der Heyden Hey-
land ſi des ſich wundert/ wundert/ wundert/ alle
alle alle Welt/ des ſich wundert / wundert / des ſich wundere alle
Welt/ ſi GOtt ſolch Geburt ihm beſtellt / Gott
ſolch Geburt ihm beſtellt / des ſich wundert/ wundert/ wundert alle alle

First Page of *Cantus I.*

is characteristic of music of the fifteenth and sixteenth centuries, and is common in sacred music of the seventeenth century as well. It is printed from moveable type which is occasionally set out of line, giving the score a jagged appearance. Bar lines are not used and spacing blanks are frequently inserted in order to spread the notes accurately over the text. Black coloration is frequently used in triple-meter sections. Flats are indicated by a *b rotundum* (♭) and sharps by a *b quadratum* (♯). Both signs are also used to indicate naturals. Slurs are found in some cases, but without consistency. Both notes and rests used are conventional for the period and consist of the following:

TABLE III

NOTES USED IN THE FEST- UND ZEIT-ANDACHTEN

Old Notation	Modern Notation
Longa	(not used)
Brevis	Breve
Semibrevis	Whole
Minima	Half
Semiminima	Quarter
Fusa	Eighth
Semifusa	Sixteenth

The use of moveable type occasionally produces the

effect of a six-line staff when leger lines are used for a long succession of notes. Tempo indications are given sparingly (see, for example, numbers 11, 29, 33, 34, 35) and *forte* and *piano* are used in only a few pieces (see numbers 11 and 20). The use of a *custos* at the end of each line of music indicates the first pitch in the following staff.

In the figured bass single numbers and symbols are used almost exclusively, although combinations appear in a few cases (see for example numbers 8, 14, 14, 21, 28, 31 and 33). The symbols that are commonly used are 3, 4, 5, 7, ♭ and #; the "3" and "7" are rare. No distinction is made between major and minor sixths; a "6" serves for both. The symbol ø is used to denote a diminished triad in first inversion. The "5" appears to indicate a perfect fifth, since no distinction is made between a "5" above intervals that are perfect in the key, and "5's" that require a sharp. Suspensions and consonant fourths ($\frac{6}{4}$ chords) are indicated by a "4" and a ♯ (♯4♯) or by a "4" and a "3"; the "4♯" being found more frequently, and often used above bass notes of which the third is already major.

Editorial Procedure

Black coloration in the original has been indicated by the use of half-brackets, ⌜ or ⌟. Slurs added by the editor have been indicated as broken slurs.

Time signatures of ¢ have been changed to C where both signatures appear in different voices of the same work. Original time signatures are given at the beginning of each piece. All triple-time signatures, such as 3, $\frac{3}{1}$, ¢$\frac{3}{1}$, or C$\frac{3}{1}$ have been changed to $\frac{3}{4}$, a four-to-one reduction in note value. These triple-time values are the only reductions which have been made.

Bar lines and double-bar lines have been added throughout the parts. In some cases inked bar lines were added later to the original printed edition, but these have not been indicated in the transcriptions.

Accidentals have been added where they appear necessary, as for example in cases where an accidental affects a note repeated across a bar line. Accidentals applicable for a full measure but interrupted by a rest or other notes have not been repeated. Where cancellation of an accidental may not be apparent to the performer, natural signs have been inserted in the transcriptions in parentheses. In all parts, except in the continuo, sharps and flats have been changed to naturals where this is clearly intended. Accidentals which appear in the original, but which are unnecessary in modern notation, have been placed in square parentheses either above or below the staff. Frequently, sharps and flats are used as a reminder of a major or minor third, particularly near intermediate or final

cadences; these have been omitted in the transcriptions.

Final notes that are printed as *longae* in the original, with or without the pause sign, have been changed to two tied whole notes. Other final notes have not been altered.

Because of the large number of errors, omissions and inconsistencies in the continuo, no attempt has been made to figure the bass completely, and the figures and symbols are given just as they appear in the original, except that the symbol ✕ has been changed to #, and the figures are placed below the continuo part instead of above as they appear in the original. Only a few editorial additions have been made to the continuo, and then only in cases where there is some doubt as to the accuracy of the original. These additions have been placed in parentheses. Since modern clefs are used in this edition, changes in the continuo from the "F" clef to one of the "C" clefs have been marked in the score with an asterisk (*).

While only five of the thirty-eight pieces have been included in Appendix A, all pieces have been discussed in the critical remarks (Chapter III). Where portions of text appear, capitalization and orthography have been changed where possible to conform with present day biblical German. Certain rhythms in the music require that some archaic

spellings, obsolete words and awkward sentence structure be retained. Text incipits that occur at the beginning and at sub-sections of the continuo have been omitted. Hyphens have been inserted where necessary for the proper division of words, and vigules (/) have been omitted. Repeated sections of the text indicated by the abbreviation *ij* have been written out. Other abbreviations, such as a dash above a letter, often indicating a double letter as in *komen*, have been omitted and the word spelled out fully. In a few cases missing *ij*'s have been assumed. Many instances of misspellings, wrong type and type transposition or inversion have been corrected. The first letter only has been capitalized for such words as *Jesu*, *Gott*, or *Herr*, where the original sometimes uses *JEsu*, *GOtt*, or *HErr*.

The Dedication and Foreword from the original publication, together with an English translation.

PLATE X

Denen
Wohl-Edlen/ Geſtrengen/ Veſten/ Wohl-Ehren-veſten/ Groß- und Vor-Achtbarn/ Hoch- und Wohlweiſen/ Hoch- und Wohlgelahrten/ Hochbenamten
Herren
Bürgermeiſtern/
Syndico, Stadt-Richtern und
Rathmannen/
Der Churfürſtl. Sächſ. Sechs-Stadt
ZITTAU
in Ober-Lauſitz/

Meinen inſonders Großgünſtigen und Hochgeehrten Herren.

Dedication Page.

To the
Very Noble / Most Powerful / Best / Most Respected
Great and Ever Honourable / High and Most Wise
High and Most Learned / Highly Named
Lord
Mayors/
Attorney, City Judges and
Councilmen/
Of the City of
ZITTAU
In the Electorate Saxony in Ober-Lausitz/

To My Especially Favoured and Highly
Respected Lords.

Meine Herren!

DAs Denenselben diese meine Musicalische sechsstimige Fest- und Zeit-Andachten / mit welchen vielleicht mein bißher geführter Fleiß möchte beschlossen werden / in schuldiger Observantz zuzueignen / ich mich unterfange / geschiehet nicht ohne erheblichen Ursachen / unter denē nicht die geringste / daß E. Wohl-Edl. Hochw. Rath / bereits vor 32. Jahren mich / nicht allein zu deme annoch und bißher beständig gehabten Dienste / geneigtest erfordert / und dabey vergnügt unterhalten / mir auch alle Ehre und sonderbahren Respect erwiesen; sondern auch unter Dero Gebiet mit Dorff- und Forst-Verwaltungen großgünstig versehen. Welches alles / meiner Hochgeehrten Herren zu mir tragenden hohen Gunst und Gewogenheiten scheinbare Zeugnisse seyn / so ich iederzeit mit hohen Dancke erkennet / hochgehalten und gepriesen / wie denn solche vieljährige mir geleistete Wolthaten ich noch ferner die übrigen wenigen Tage / meines numehr mühsamen Lebens hochachten / preisen und danckbarlich erkennen werde.

Lebe dabey der sichern Zuversicht / meine Großgünstige / Hochgeehrte Herren werden erwehnter ihrer mir erwiesenen Gutthaten und Beförderung mich ferner erfreulich geniessen lassen / gegenwertige Zueignung mit Hochgeneigten Gemüthe von mir annehmen / und unverruckt meine Großgünstige Herren beständig verbleiben / dabey nechst Empfehlung Gottes mächtigen Schutze ich mich verspreche

Lebenslang zu verbleiben

E. Wohl-Edl. Hochw. Rathes

Meiner Großgünst.
Hochgehrten HErren
Dienstbeflieſſenſter.
A. H.

Zittau in Ober-Lausitz den 3. April laufenden 1671sten Jahres.

Letter of Dedication.

MY LORDS!

These Fest- und Zeit-Andachten, with which perhaps my efforts will come to an end, is dedicated to you for several important reasons, not the least of which is that the VERY NOBLE AND VERY WISE COUNCIL has kept me in their employ and has given me much honour and respect since this position was offered to me as long as 32 years ago. They have also provided me most generously with village and forest administrations in their realm. All this is proof of the high favour and privilege awarded to me by the highly esteemed lords. I have always recognized and praised their favours and, although my life has become a great burden to me, I shall continue, for the few days left to me, to praise and show gratitude for these benefactions accorded to me over so many years.

I live in the sure expectation that my highly favoured and esteemed lords will continue to permit me to enjoy their benefactions and support, that they will be favourably inclined to accept this dedication and that they will remain most generous lords. Surrendering myself to God's powerful protection I hope to remain,

For the rest of my life

VERY NOBLE AND VERY WISE COUNCIL

Zittau in Ober-Lausitz

April 3, 1671.

My very generous and highly

respected lords,

Your servant

A.H.

PLATE XII

Vorrede.

Hochgeneigter uñ Music liebender Leser/ nachdem meine durch Gottes Gnade verfertigte sechsstimmige Fest und Zeit-Andachten demselben ich hiermit wohlmeinend übergebe und nicht mehr wüntsche/ als daß selbe zu Göttlichen Ehren / und seiner geistlichen Seelen-Belustigung ersprießlich dienen mögen / wird hoffentlich nicht verdrießlich fallen / wenn ich vorhero etwas erinnern werde/ und muß diesem nach anfänglich gestehen/ daß zu dieser Arbeit eines theils und zwar vornehmlich mir Anlaß gegeben / die weitberuffene Churfürstliche Sächsische Hoff-Capell/ wañ bey meinen in Dreßden unterschiedlich angelegenen Verrichtungen in derselben die Weltbelobten Italiänischen Künstler ich dergleichen von ihnen ausgearbeitete Composi-

on

on mit verwunderlicher Lieblichkeit ſingen und vorſtellen hören/ am andern Theile/ hat mich nicht wenig auffgemuntert / der Hoch-Edle Herr Heinrich Schütz/ das eintzige Licht der Muſicaliſchen Wiſſenſchafft in unſerm Deutſchlande/ welcher ſich in ſeinen Cantionibus ſacris 4. voc. dermaſſen künſtlich und angenehm erwieſen / daß ich noch zur Zeit von ſolcher Art entweder gar nichts/ oder doch ſehr wenig geſehen und gehöret habe. Ob nun wol dieſen ſo hohen und fürtrefflichen Geiſtern ich mich keines weges zu vergleichen gemeinet / oder ihnen nahe zu kommen getraue / ſo habe dennoch / nach dem Maſſe das mir GOTT gegeben / nicht allein voriger Zeit mit meiner Chor-Muſic / ſondern auch anietzo mit dieſem gegenwärtigen Wercke GOTT und dem Nechſten zu dienen mir beſten Fleiſſes angelegen ſeyn laſſen/ und will hoffen es werden dennoch die Muſic-Liebhabenden etwas/ wormit ſie ſich vergnüglich ergötzen können/ darinnen antreffen / damit aber dem geneigten und begieriegen Zuhörer dieſe verlangte Ergötzung nicht fehlen möge / wollen die jenigen ſo darmit künfftig umbgehen werden / ſich belieben laſſen / vor allen Dingen einen langſamen und beſcheidenen Tact zu gebrauchen/ und ſelbige in ihrer geſetzten rechtmeßi-

gen

PLATE XIIb

gen Höhe anzuſtimmen/ weil auſſer dem bey einer andern ſelbſt angemaßten Höhe die Sänger nicht hinaus langen können/ und bey einer angenommenen ertichteten Tieffe die Stimmen faul werden/ wordurch ſie von ihrer natürlichen Art und abgezielten Anmuthigkeit mercklich fallen und ſchreiten müſſen. Ferner wird dieſelben nicht umb ein weniges annehmlicher machen/ wenn man ſie nur allein mit ſechs einfachen Stimmen beſtellet/ doch wird ſolche eine Viola oder ander dienliches Inſtrument gar lieblich begleiten/ wofern nur die jenigen unzeitigen Inſtrumental-Muſicanten vom Chor gewieſen werden/ ſo mit ihren Jäger-Hörnern/ oder Zincken wolt ich ſagen/ keiner eintzigen Noten ſchonen/ ſondern ſelbe durch ihr gemeines unförmliches coloriren/ auffs ärgſte dehnen und verdrehen/ dadurch ſo wohl des Autoris Intention wieder alle Muſicaliſche Regeln verruckt/ als auch die Fugen/ Syncopation und der beſte Nachdruck des gantzen Geſanges durchaus verderbet und zerſtimmelt werden/ doch ſind hierunter in keinem Weg rechtſchaffene Muſici gemeinet/ die ſich zu moderiren/ und ihre Inſtrumenta nach der heutigen Kunſt-Art zu tractiren wiſſen/ ſo iſt auch das ſo genante coloriren nicht gäntzlich verboten oder zu verwerf-

PLATE XIIc

werffen/ dafern es selten / bescheidentlich / zu rechter Zeit und nicht immer einmal wie das andere geschiehet/ welches ich hiermit wohlmeinend erinnern und den Kunstgewogenen Leser zu Göttlicher Gnaden-Erhaltung / mich aber und meine Arbeit in dessen fernere affection bestens befehlen wollen.

FOREWORD

Highly respected and music-loving reader: With this I offer my 6-part Fest und Zeit Andachten, which I was only able to write with God's grace, to the reader, with every good intention and hope that this work will serve the glory of God and the reader's spiritual pleasure. It is hoped that the reader will not mind that I make a few remarks. Firstly, the famous and masterful Churfürssliche Sächsische Hoff-Capella has given me special inspiration especially on the occasion of my stay in Dresden when I heard the world famous Italian artists perform and sing their compositions with amazing loveliness. Secondly, the very noble Herr Heinrich Schütz, the sole light of musical art in Germany, has given me no little encouragement. His Cantionibus sacris 4. voc [Probably the *Cantiones Sacrae* of 1625] are of such art and attractiveness that I have seen or heard very little like it. I do not, of course, dare to compare or come close to these high and esteemed people. I have nevertheless endeavoured, in accordance with the ability given to me by God, to offer something in which I hope the music lovers will find delight, not only in my previous choral music, but in the present volume as well. In order that the kind and eager listener should not miss the desired enjoyment of this music, the musicians are respectfully asked to follow, above all, a slow and moderate tempo and to play the music in their appropriate ranges. If the overall pitch is changed it may happen that the singers will not reach the high pitches required and that sometimes with a certain low pitch their voices may become harsh and sluggish, thereby losing their natural beauty and intended attractiveness. Furthermore, this beauty will be even more increased if they [the pieces] are cast for only six single voices. This attractiveness will be still increased through the use of a viola or another suitable instrument. Those instrumental musicians with their horns, or Zinks I would rather say, should be excluded from the choir since they do not treat their single notes with consideration and, by means of their common and shapeless coloratura, severely expand and twist the melody, thereby contravening the intentions of the author and disregarding all musical rules. In addition, the fugues, syncopations and the best impression of the entire song will be ruined and broken up into individual voices. However, of course, no true musicians are meant by this, as they know

how to modulate their playing and how to treat their instruments in the modern form of art. If this is true, the so-called coloratura is not entirely forbidden or to be rejected, as it occurs rarely, moderately and at the right time, and not even in the same way from occasion to occasion. I hereby ask the reader to keep these words in mind, and pray that God's grace will shine on the appreciative reader and that I and my work will enjoy the reader's affection.

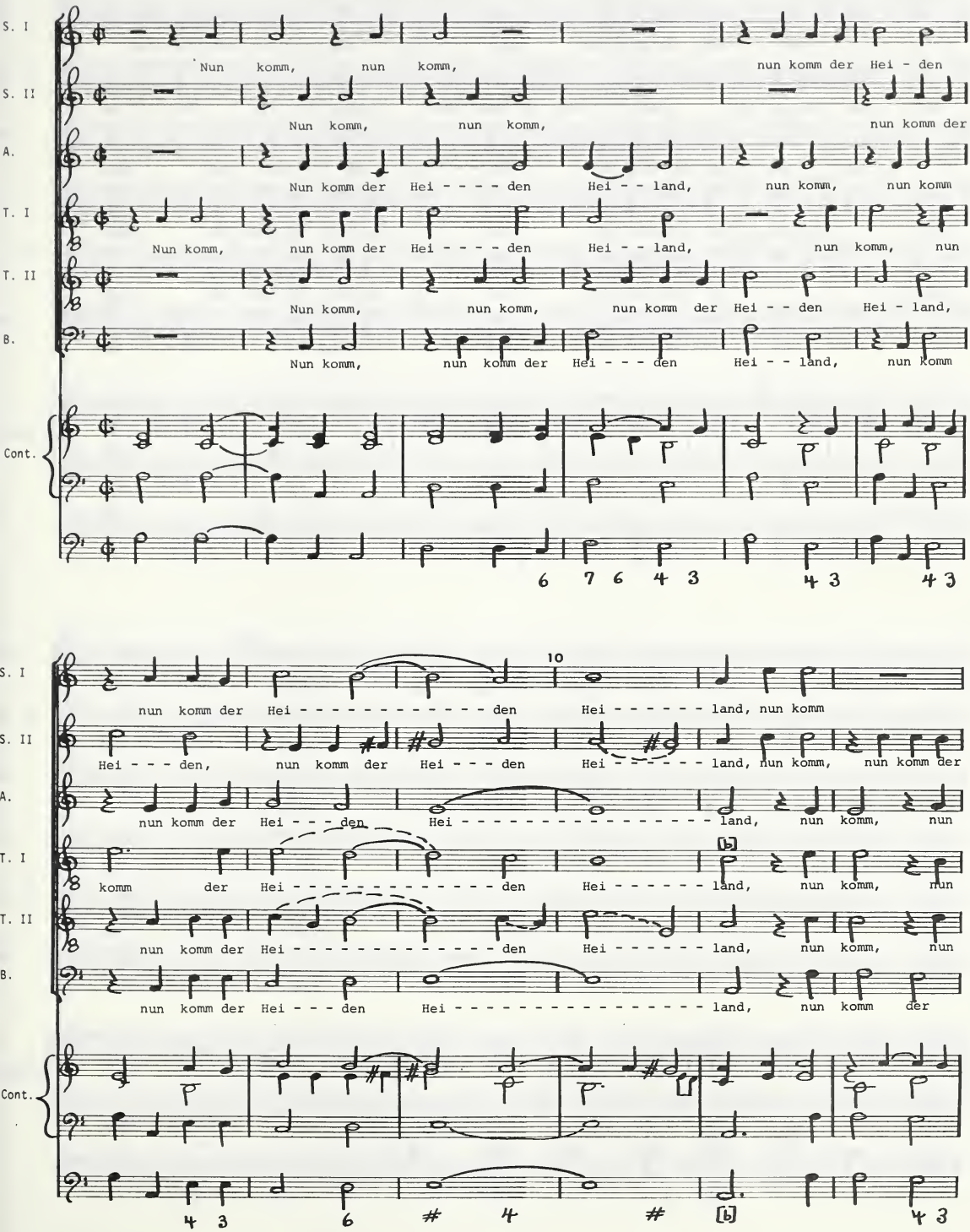
APPENDIX A

A TRANSCRIPTION OF SELECTED COMPOSITIONS FROM THE FEST- UND ZEIT-ANDACHTEN

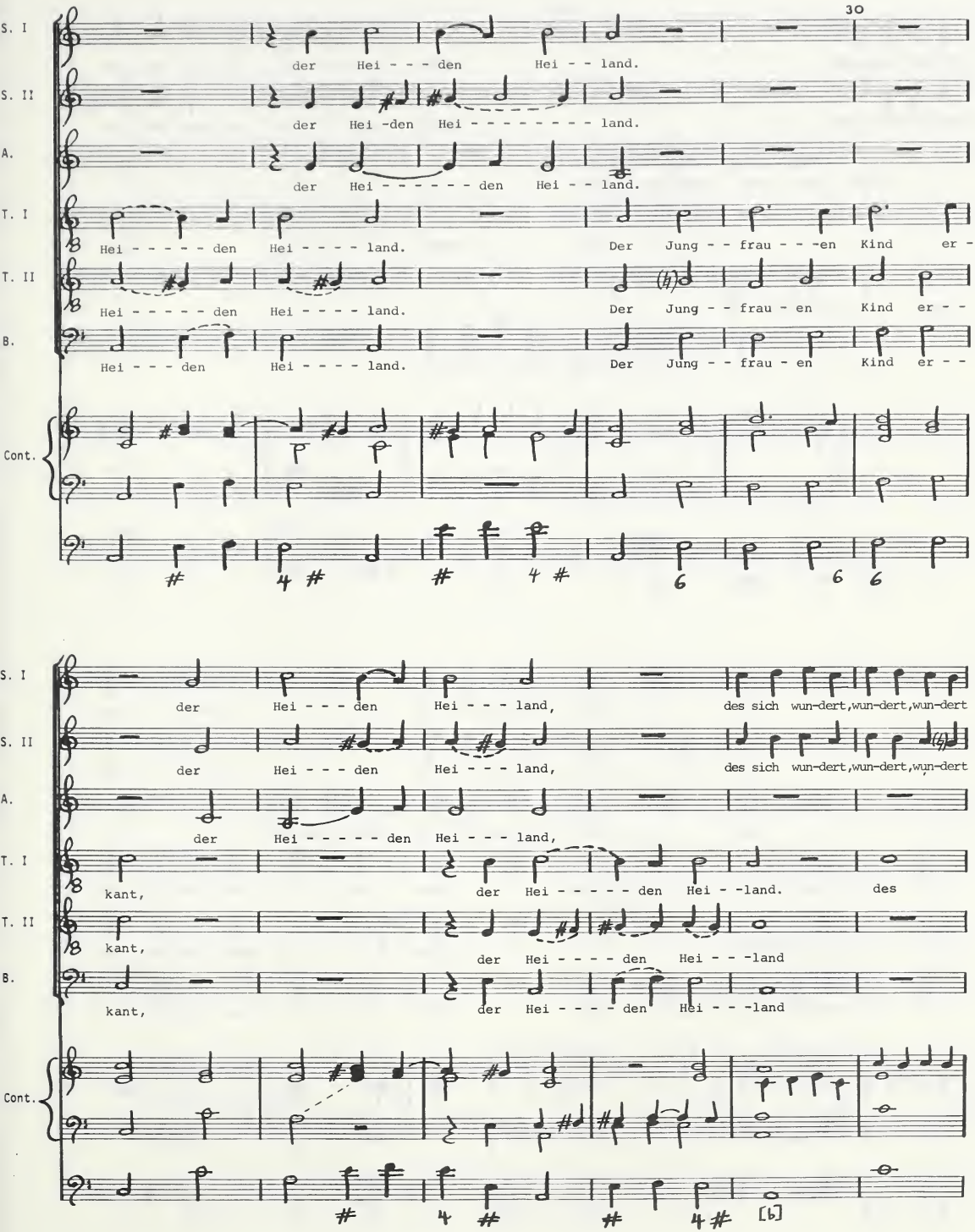
MOTET NUMBER 1

NUN KOMM DER HEIDEN HEILAND

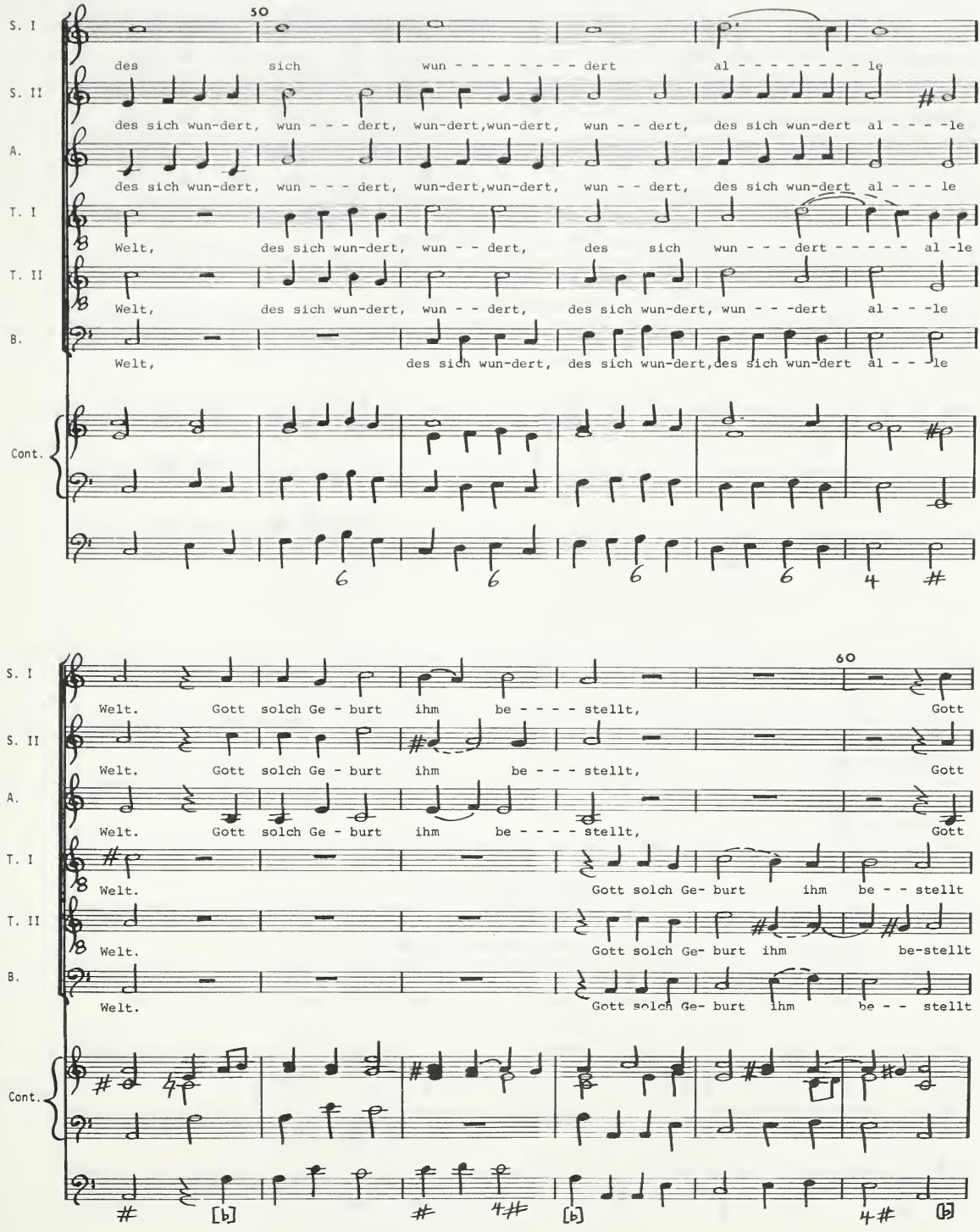
Nun komm der Heiden Heiland

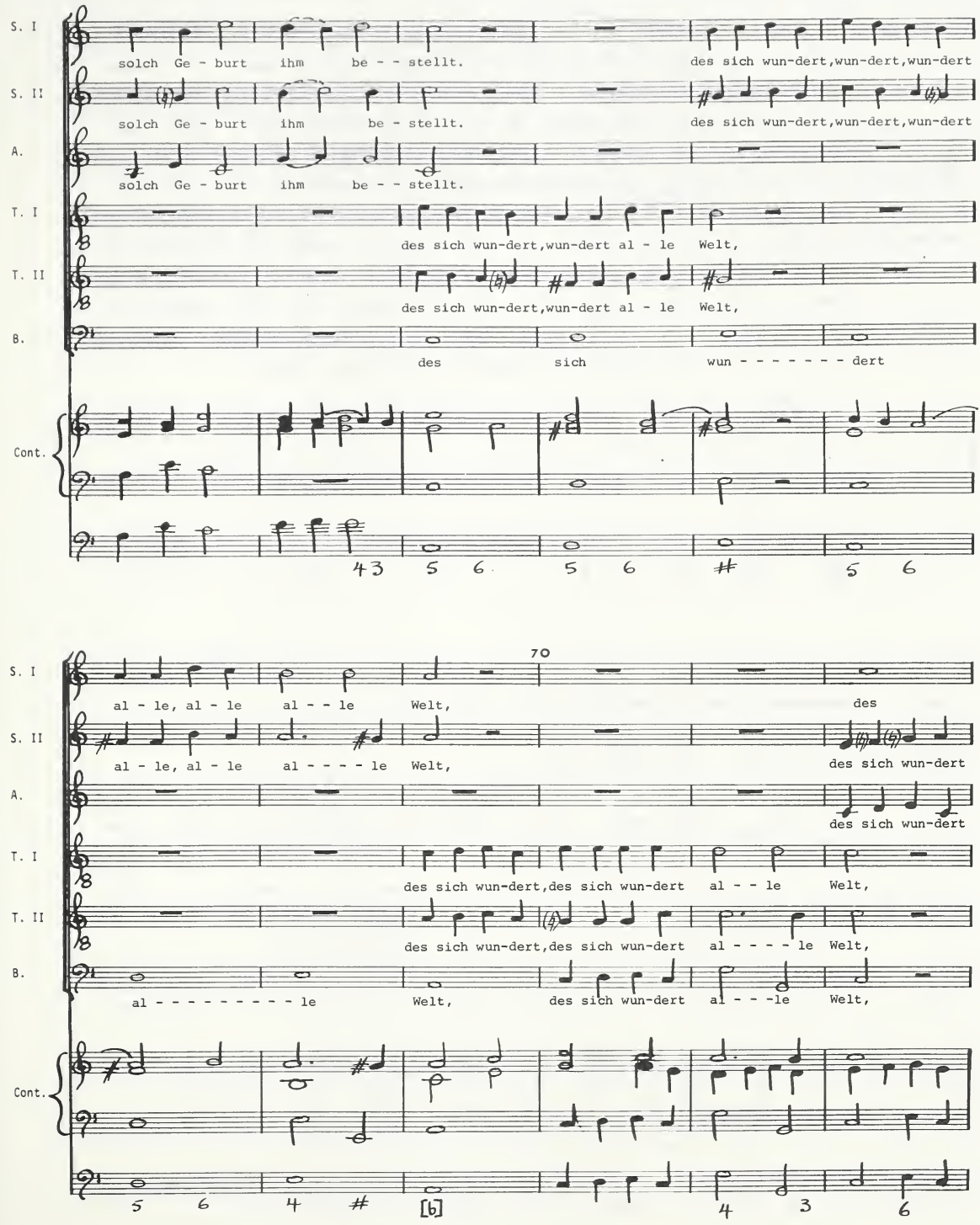

S. I
S. II
A.
T. I
T. II
B.
Cont.
Nun komm, nun komm, nun komm der Hei - den
Nun komm, nun komm, nun komm der
Nun komm der Hei - - - - den Hei - - land, nun komm, nun komm
Nun komm, nun komm der Hei - - - - den Hei - - land, nun komm, nun
Nun komm, nun komm, nun komm der Hei - - den Hei - land,
Nun komm, nun komm der Hei - - - den Hei - - land, nun komm
6 7 6 4 3 4 3 4 3
10
nun komm der Hei - - - - - - - - - - - - den Hei - - - - - - land, nun komm
Hei - - - den, nun komm der Hei - - - den Hei - - - - - - land, nun komm, nun komm der
nun komm der Hei - - - den Hei - - - - - - - - - - - - - - - - - land, nun komm, nun
komm der Hei - - - - - - - - - - - - - den Hei - - - - - - land, nun komm, nun
nun komm der Hei - - - - - - - - - - - - - den Hei - - - - - - land, nun komm, nun
nun komm der Hei - - - den Hei - - - - - - - - - - - - - - - - - land, nun komm der
4 3 6 # 4 # 4 3

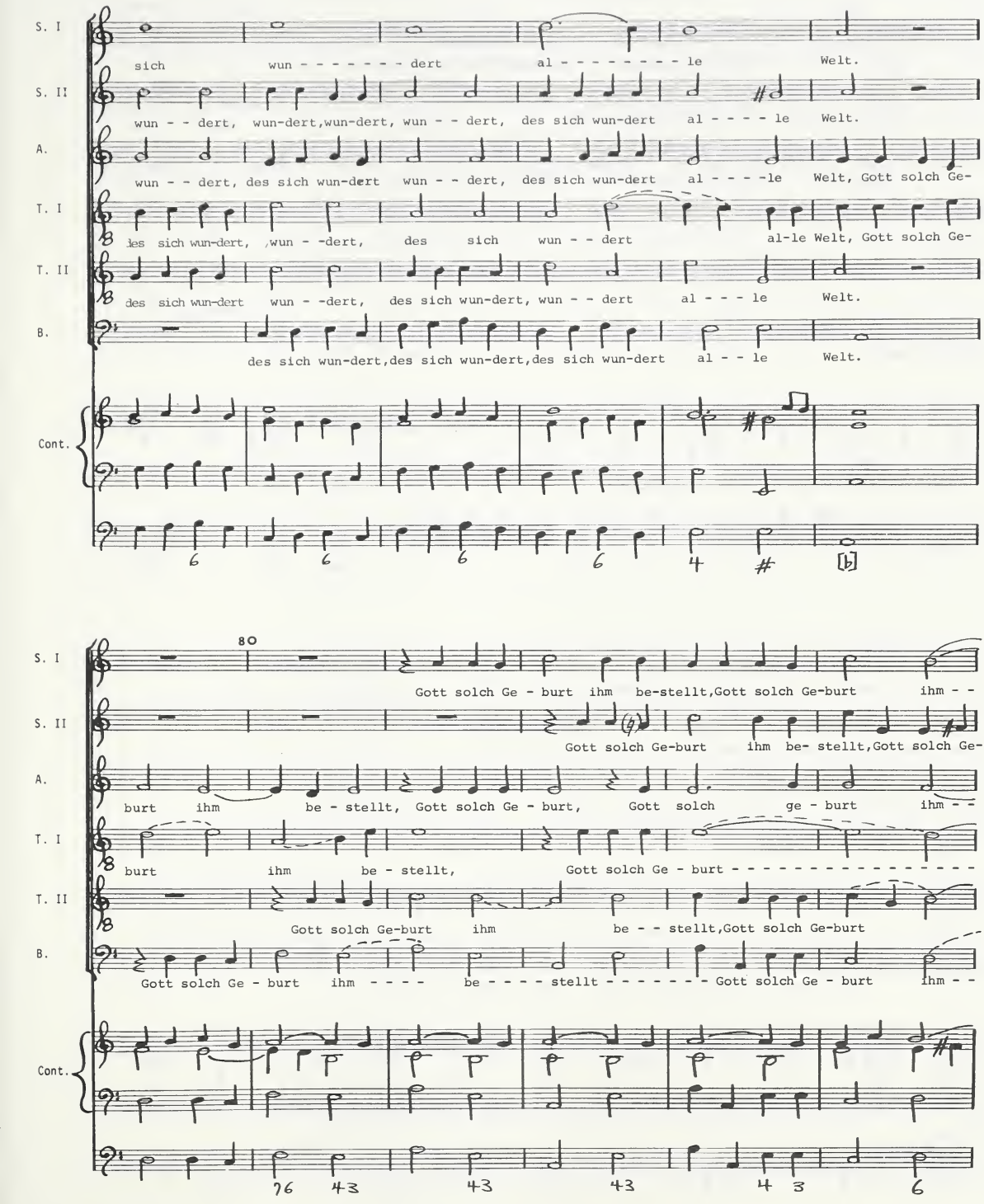
S. I
nun komm der Hei - - - den Hei - - - land, nun komm der Hei - - - den - - - - - - - -
S. II
Hei - - - den Hei - - - land, nun komm der Hei - - - den, nun komm der Hei - - den
A.
komm, der Hei - - - den Hei - - - land, nun komm der Hei - - den Hei - - - - - -
T. I
komm, nun komm der Hei-den Hei - - - land, nun komm der Hei - - - - - - - - - - - den
T. II
komm, nun komm der Hei-den Hei - - - land, nun komm der Hei - - - - - - - - - - - den
B.
Hei - - - den, nun komm der Hei - - - den, nun komm der Hei - - den Hei - - - - - -
Cont.
4 3
4 3
4 3
6
#
4
20
S. I
Hei - - - - - - - - - - land, der Jung - - - frau - - - - en Kind er - - kannt,
S. II
Hei - - - - - - - - - - land, der Jung - - - frau - - -en Kind er - - - kannt,
A.
- - - - - - - - - - - - land, der Jung - - - frau - - -en Kind er - - - kannt,
T. I
Hei - - - - - - - - - - land, der
T. II
Hei - - - - - - - - - - land, der
B.
- - - - - - - - - - - - land, der
Cont.
#
#
6
6
6

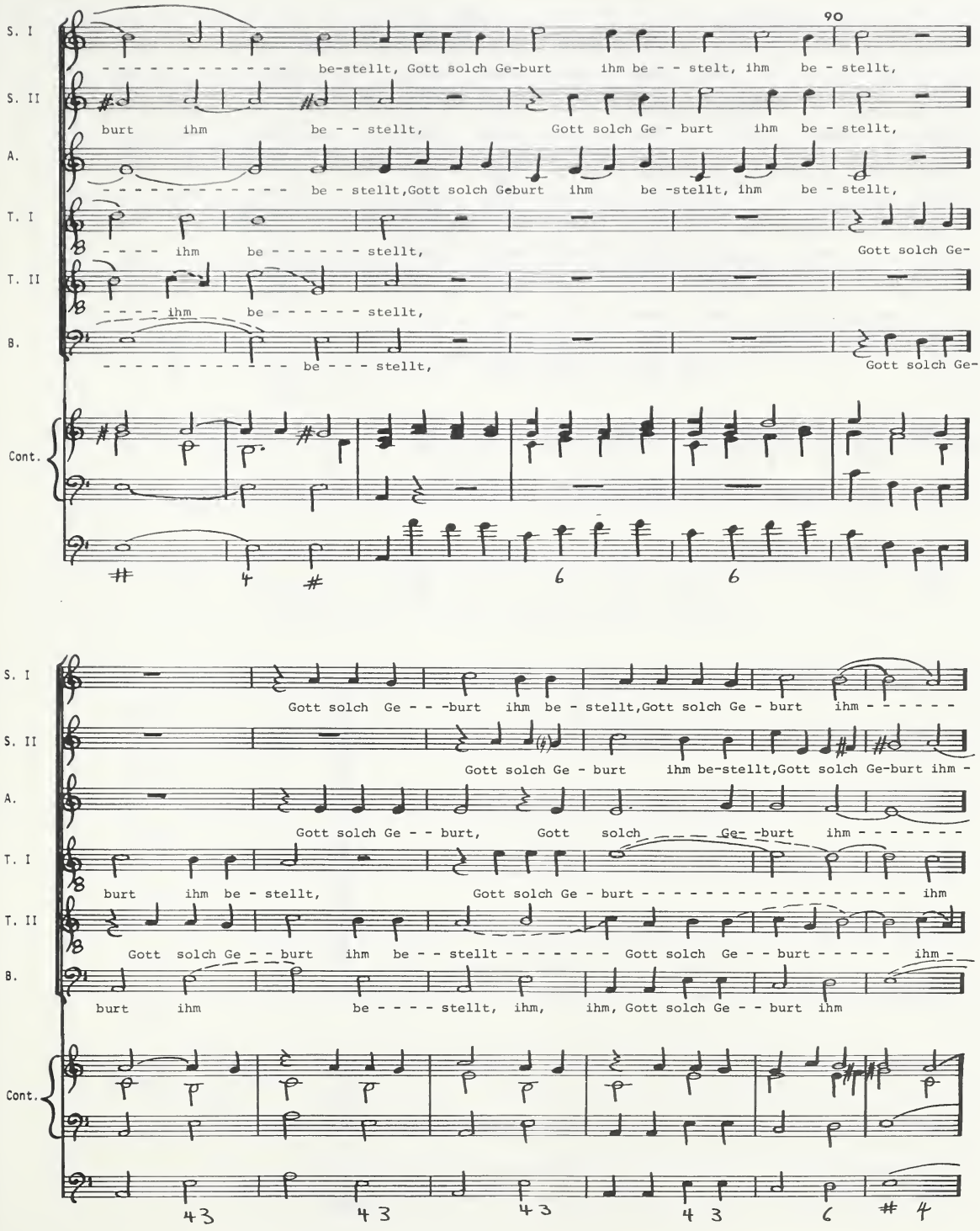

30
S. I
der Hei - - - den Hei - - land.
S. II
der Hei -den Hei - - - - - - - - land.
A.
der Hei - - - - - - den Hei - - land.
T. I
Hei - - - - - den Hei - - - - land. Der Jung - - frau - - -en Kind er -
T. II
Hei - - - - - den Hei - - - - land. Der Jung - - frau - en Kind er - -
B.
Hei - - - den Hei - - - - land. Der Jung - - frau - en Kind er - -
Cont.
S. I
der Hei - - - den Hei - - - land, des sich wun-dert,wun-dert,wun-dert
S. II
der Hei - - - den Hei - - - land, des sich wun-dert,wun-dert,wun-dert
A.
der Hei - - - - - den Hei - - - land,
T. I
kant, der Hei - - - - - den Hei - -land. des
T. II
kant, der Hei - - - - den Hei - - -land
B.
kant, der Hei - - - - den Hei - - -land
Cont.

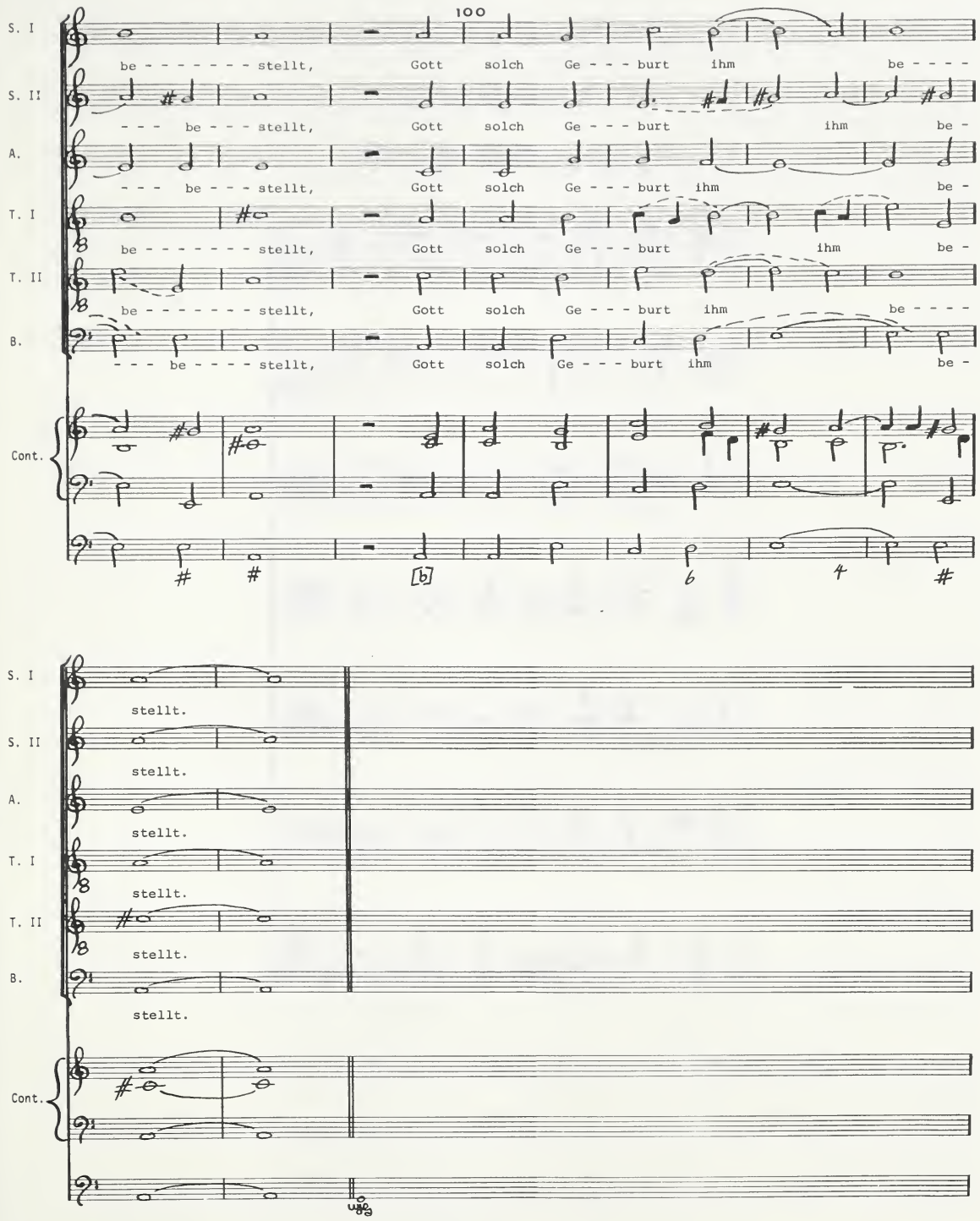
40
S. I
al - le, al - le, al - - - le Welt, des sich wun-dert
S. II
al - le, al - le, al - - - le Welt, des sich wun-dert
A.
des sich wun-dert al - - le Welt,
T. I
sich wun - - - - - - - dert al - - - - - - - - le Welt,
T. II
des sich wun-dert, wun - - dert,
B.
des sich wun-dert, des sich wun-dert al - - le Welt,
Cont.
5 6 (4 #3) 6 6 #4 # [♭]
S. I
wun - - - dert, des sich wun-dert al - - - le Welt,
S. II
wun - - - dert, des sich wun-dert al - - - - - le Welt,
A.
des sich wun-dert, wun-dert, wun-dert al - - - le Welt,
T. I
des sich wun - dert al - - - le Welt, des sich wun-dert, des sich wun-dert al - - le
T. II
des sich wun - dert al - - - - le Welt, des sich wun-dert al - - - le
B.
des sich wun - dert al - - - le Welt, des sich, des sich wun-dert al - - le
Cont.
6 4 3 6 4 3 4 3


50
S. I
des sich wun - - - - - - - - dert al - - - - - - - - le
S. II
des sich wun-dert, wun - - - dert, wun-dert,wun-dert, wun - - dert, des sich wun-dert al - - - -le
A.
des sich wun-dert, wun - - - dert, wun-dert,wun-dert, wun - - dert, des sich wun-dert al - - - le
T. I
Welt, des sich wun-dert, wun - - dert, des sich wun - - - dert - - - - - al -le
T. II
Welt, des sich wun-dert, wun - - dert, des sich wun-dert, wun - - -dert al - - -le
B.
Welt, des sich wun-dert, des sich wun-dert,des sich wun-dert al - - -le
Cont.
6
6
6
6
4
60
S. I
Welt. Gott solch Ge - burt ihm be - - - - stellt, Gott
S. II
Welt. Gott solch Ge - burt ihm be - - - stellt, Gott
A.
Welt. Gott solch Ge - burt ihm be - - - - stellt, Gott
T. I
Welt. Gott solch Ge- burt ihm be - - stellt
T. II
Welt. Gott solch Ge- burt ihm be-stellt
B.
Welt. Gott solch Ge- burt ihm be - - stellt
Cont.


S. I
solch Ge - burt ihm be - - stellt.
des sich wun-dert,wun-dert,wun-dert
S. II
solch Ge - burt ihm be - stellt.
des sich wun-dert,wun-dert,wun-dert
A.
solch Ge - burt ihm be - - stellt.
T. I
des sich wun-dert,wun-dert al - le Welt,
T. II
des sich wun-dert,wun-dert al - le Welt,
B.
des sich wun - - - - - - - dert
Cont.
70
al - le, al - le al - - le Welt, des
al - le, al - le al - - - - le Welt, des sich wun-dert
des sich wun-dert
des sich wun-dert,des sich wun-dert al - - le Welt,
des sich wun-dert,des sich wun-dert al - - - - le Welt,
al - - - - - - - - - le Welt, des sich wun-dert al - - -le Welt,


S. I
sich wun - - - - - - - - dert al - - - - - - - - - le Welt.
S. II
wun - - dert, wun-dert, wun-dert, wun - - dert, des sich wun-dert al - - - - le Welt.
A.
wun - - dert, des sich wun-dert wun - - dert, des sich wun-dert al - - - - le Welt, Gott solch Ge-
T. I
des sich wun-dert, wun - - dert, des sich wun - - dert al-le Welt, Gott solch Ge-
T. II
des sich wun-dert wun - - dert, des sich wun-dert, wun - - dert al - - - le Welt.
B.
des sich wun-dert, des sich wun-dert, des sich wun-dert al - - le Welt.
Cont.
6 6 6 6 4 # [b]
80
S. I
Gott solch Ge - burt ihm be-stellt, Gott solch Ge-burt ihm - -
S. II
Gott solch Ge-burt ihm be- stellt, Gott solch Ge-
A.
burt ihm be - stellt, Gott solch Ge - burt, Gott solch ge - burt ihm - -
T. I
burt ihm be - stellt, Gott solch Ge - burt - - - - - - - - - - - - - - - - -
T. II
Gott solch Ge-burt ihm be - - stellt, Gott solch Ge-burt
B.
Gott solch Ge - burt ihm - - - - be - - - - stellt - - - - - - - Gott solch Ge - burt ihm - -
Cont.
76 43 43 43 4 3 6


90
S. I
be-stellt, Gott solch Ge-burt ihm be - - stelt, ihm be - stellt,
S. II
burt ihm be - - stellt, Gott solch Ge - burt ihm be - stellt,
A.
be - stellt, Gott solch Geburt ihm be -stellt, ihm be - stellt,
T. I
ihm be - - - - - - - stellt, Gott solch Ge-
T. II
ihm be - - - - - - stellt,
B.
be - - - stellt, Gott solch Ge-
Cont.
Gott solch Ge - - -burt ihm be - stellt, Gott solch Ge - burt ihm - - - - - -
Gott solch Ge - burt ihm be-stellt, Gott solch Ge-burt ihm -
Gott solch Ge - - burt, Gott solch Ge- -burt ihm - - - - - - -
burt ihm be - stellt, Gott solch Ge - burt - - - - - - - - - - - - - - - - - - ihm
Gott solch Ge - - burt ihm be - - stellt - - - - - - - Gott solch Ge - - burt - - - - - ihm -
burt ihm be - - - - stellt, ihm, ihm, Gott solch Ge - - burt ihm

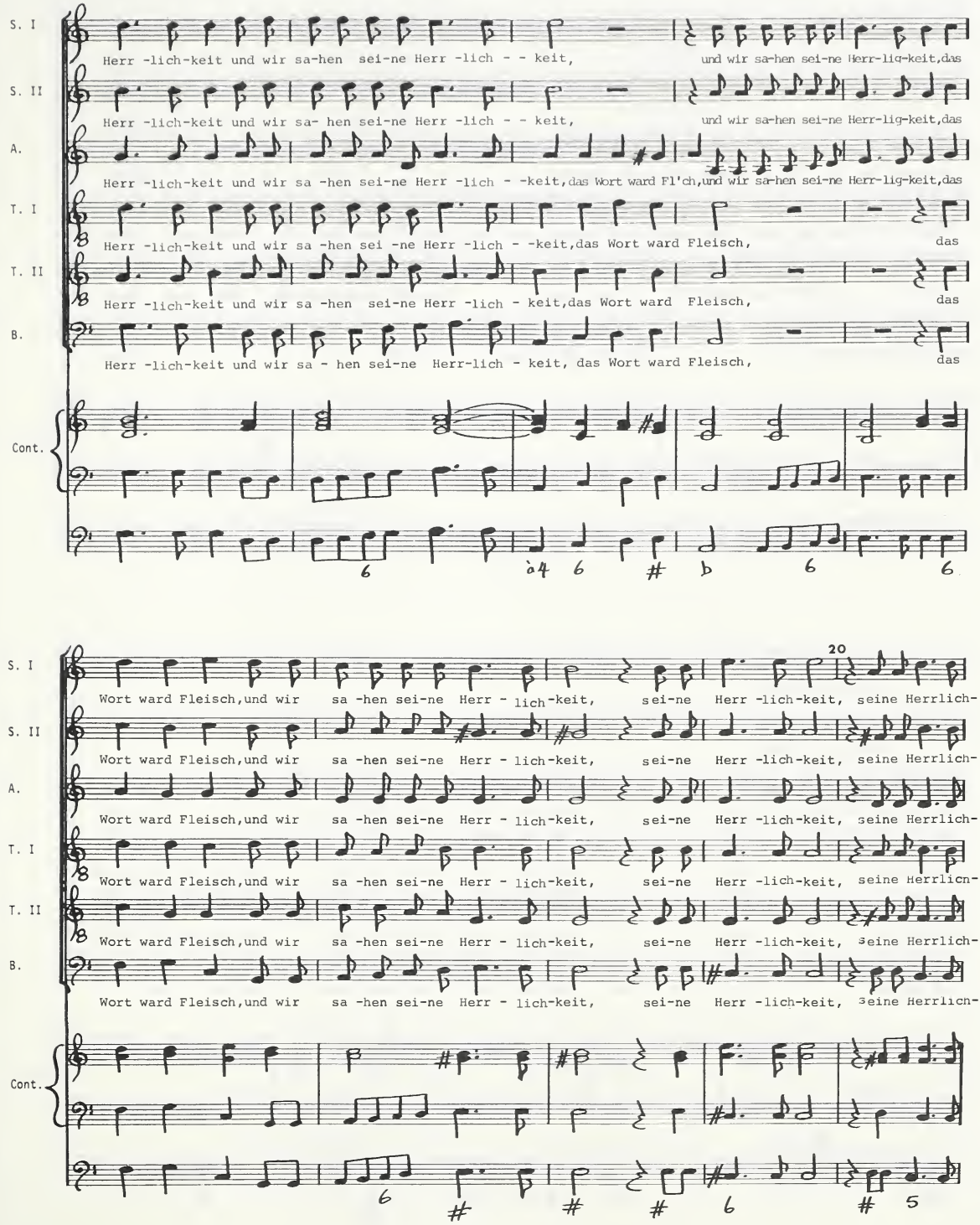

100
S. I
S. II
A.
T. I
T. II
B.
Cont.
be - - - - - - - stellt, Gott solch Ge - - - burt ihm be - - - -
- - - be - - - stellt, Gott solch Ge - - - burt ihm be -
- - - be - - - stellt, Gott solch Ge - - - burt ihm be -
be - - - - - - - stellt, Gott solch Ge - - - burt ihm be -
be - - - - - - - stellt, Gott solch Ge - - - burt ihm be - - - -
- - - be - - - - stellt, Gott solch Ge - - - burt ihm be -
stellt.
stellt.
stellt.
stellt.
stellt.
stellt.

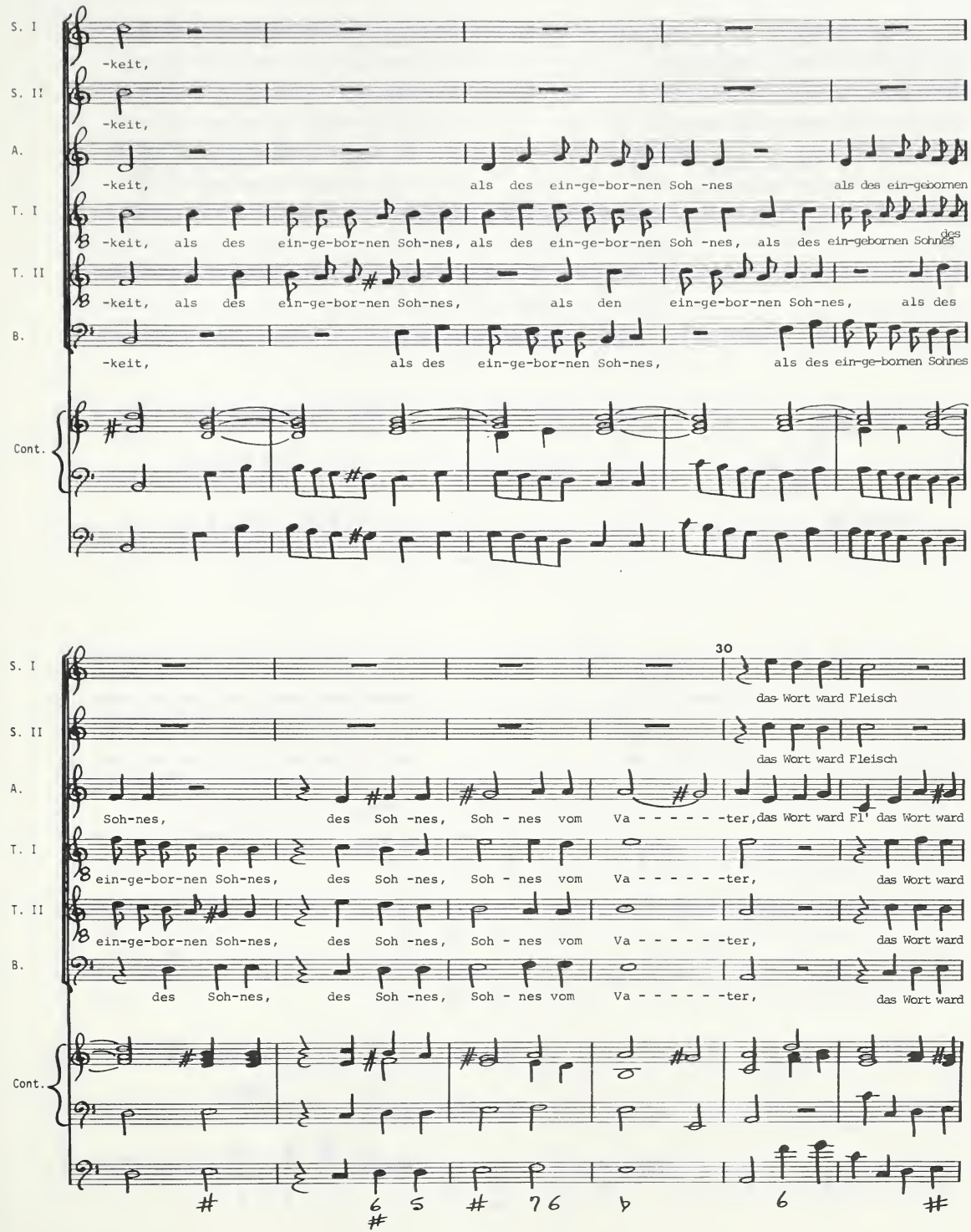
MOTET NUMBER 3

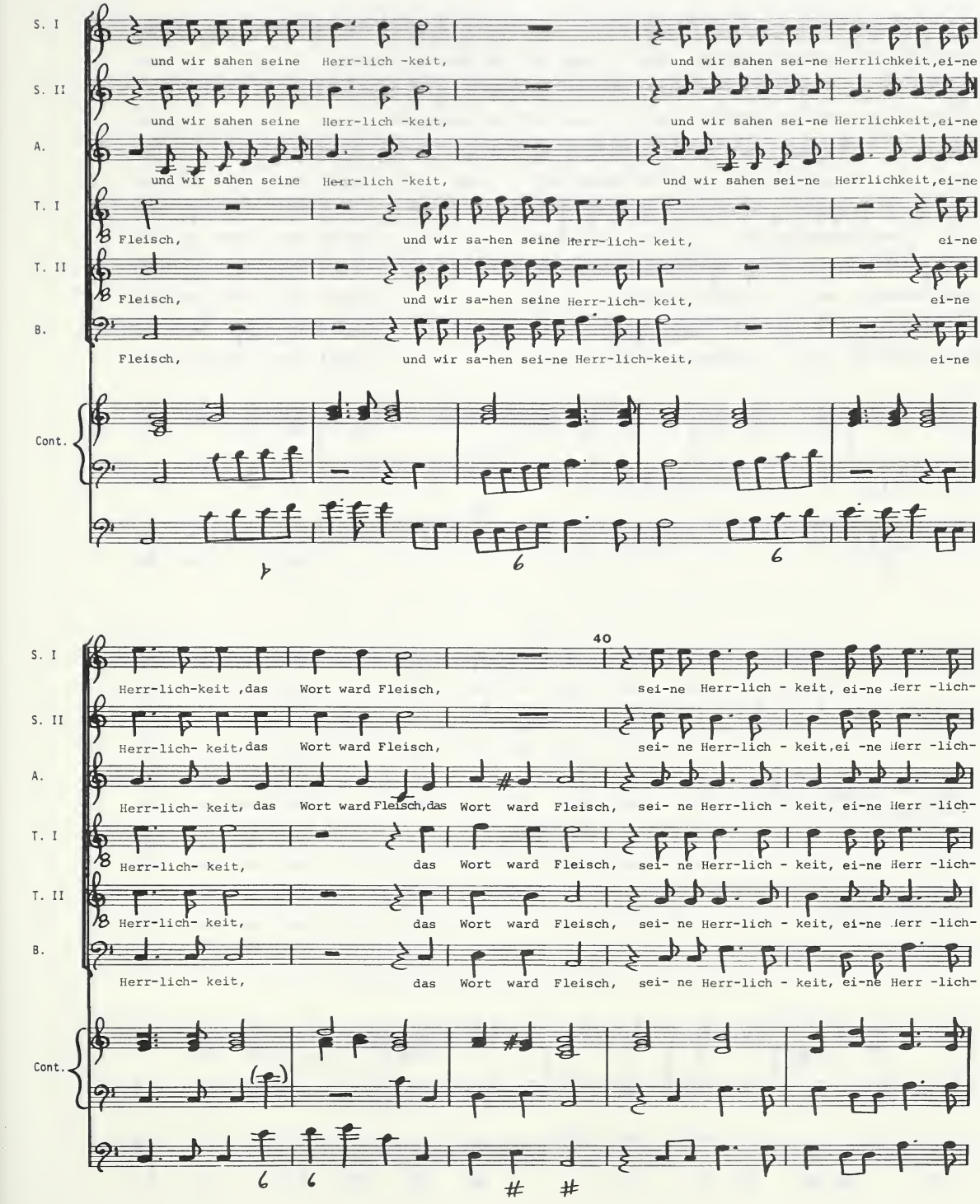
DAS WORT WARD FLEISCH

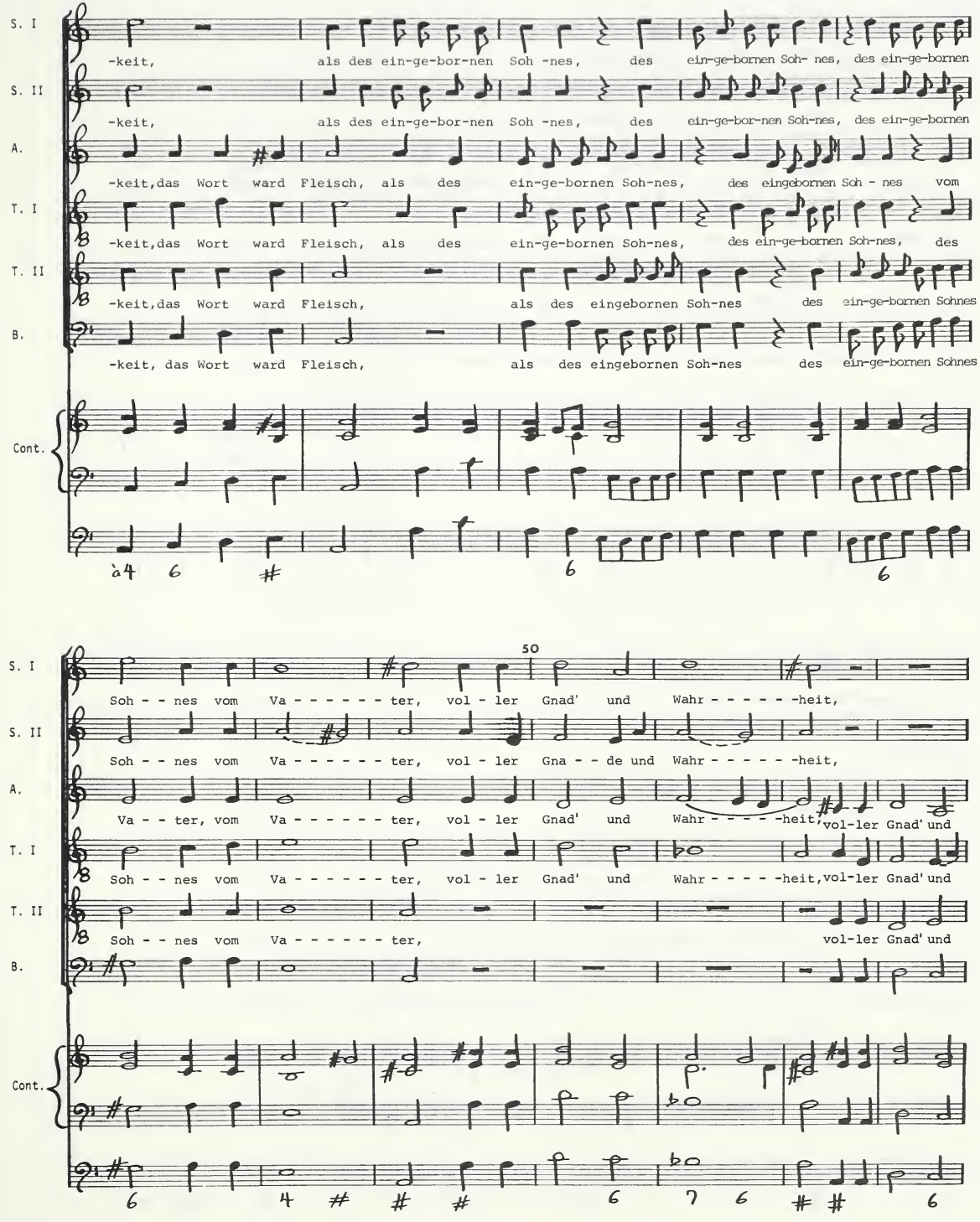
Das Wort ward Fleisch

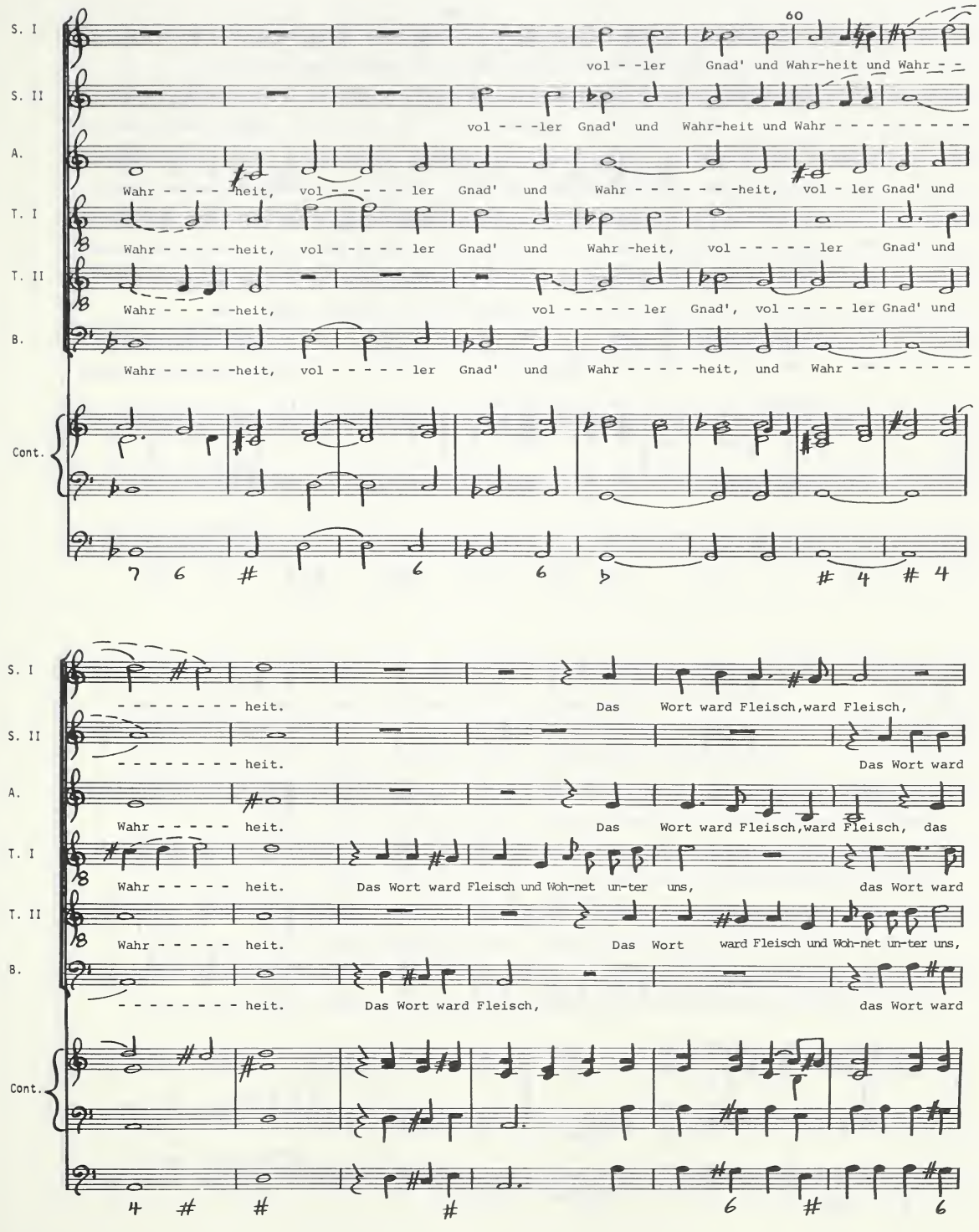
S. I
S. II
A.
T. I
T. II
B.
Cont.
Das Wort ward Fleisch,ward Fleisch, das
Das Wort ward Fleisch. ward Fleisch,
Das Wort ward Fleisch,ward Fleisch, Das Wort ward Fleisch,ward
Das Wort ward Fleisch und woh-net un-ter uns, Das Wort ward Fleisch,ward Fleisch
Das Wort ward Fleisch und woh-net un-ter uns, das
Das Wort ward Fl' und wohnet unter
10
Wort ward Fleisch und woh-net un-ter uns, das Wort ward Fleisch, ward Fleisch, und wir sa- hen sei-ne
das Wort ward Fleisch und woh-net un-ter uns, und wir sa- hen sei-ne
Fleisch, das Wort ward Fleisch,und woh - net un - ter uns, und wir sa- hen sei-ne
das Wort ward Fleisch, und woh - net un - ter uns, und wir sa- hen sei-ne
Wort ward Fleisch wart Fleisch, und woh - net un - ter uns, und wir sa- hen sei-ne
uns, das Wort ward Fleisch und woh - net un - ter uns, und wir sa-hen sei-ne


S. I
Herr -lich-keit und wir sa-hen sei-ne Herr -lich - - keit, und wir sa-hen sei-ne Herr-lig-keit,das
S. II
Herr -lich-keit und wir sa- hen sei-ne Herr -lich - - keit, und wir sa-hen sei-ne Herr-lig-keit,das
A.
Herr -lich-keit und wir sa -hen sei-ne Herr -lich - -keit,das Wort ward Fl'ch,und wir sa-hen sei-ne Herr-lig-keit,das
T. I
Herr -lich-keit und wir sa -hen sei -ne Herr -lich - -keit,das Wort ward Fleisch, das
T. II
Herr -lich-keit und wir sa -hen sei-ne Herr -lich - keit,das Wort ward Fleisch, das
B.
Herr -lich-keit und wir sa - hen sei-ne Herr-lich - keit, das Wort ward Fleisch, das
Cont.
20
Wort ward Fleisch,und wir sa -hen sei-ne Herr - lich-keit, sei-ne Herr -lich-keit, seine Herrlich-

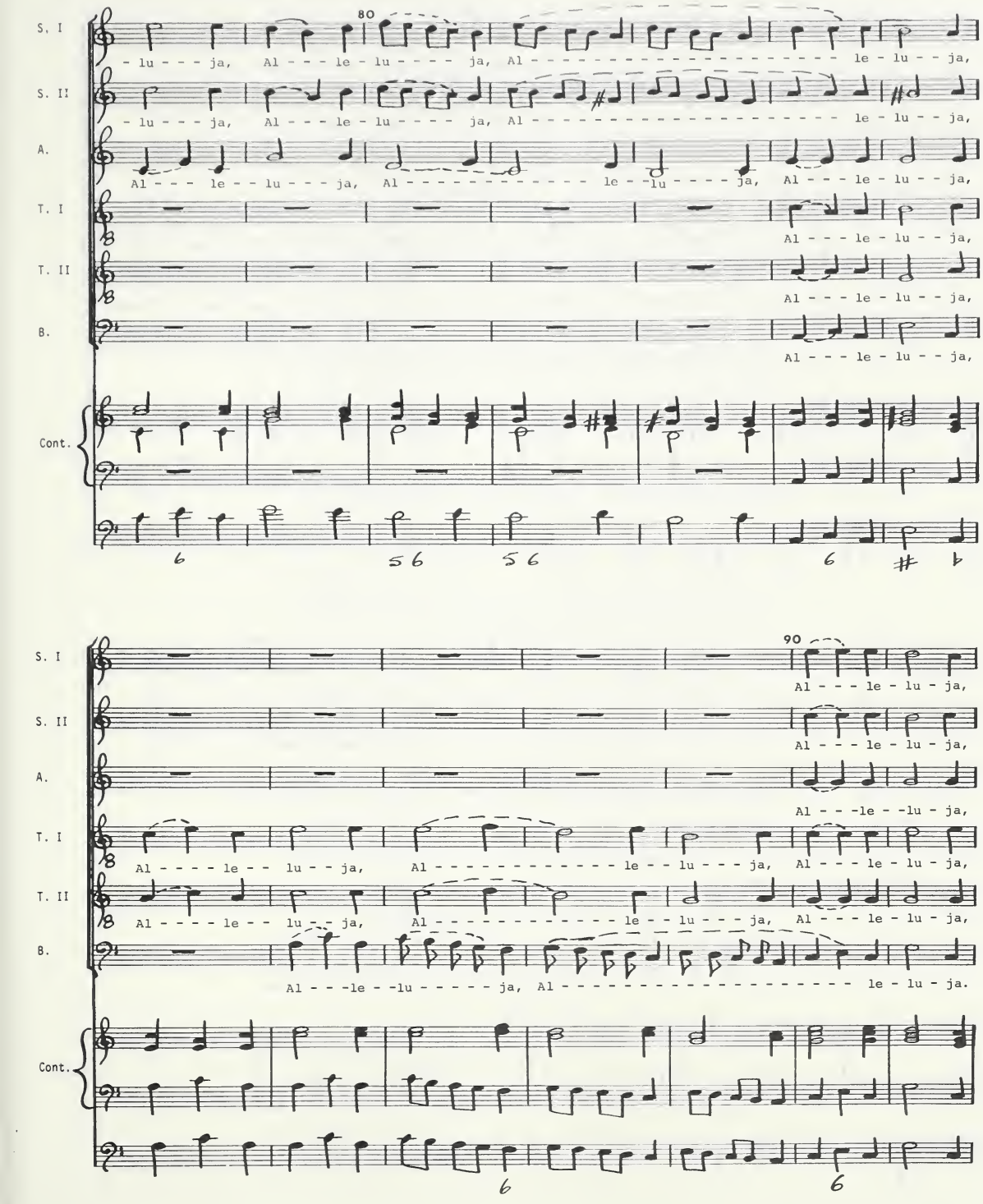

S. I
-keit,
S. II
-keit,
A.
-keit, als des ein-ge-bor-nen Soh -nes als des ein-gebornen
T. I
-keit, als des ein-ge-bor-nen Soh-nes, als des ein-ge-bor-nen Soh -nes, als des ein-gebornen Sohnes
des
T. II
-keit, als des ein-ge-bor-nen Soh-nes, als den ein-ge-bor-nen Soh-nes, als des
B.
-keit, als des ein-ge-bor-nen Soh-nes, als des ein-ge-bornen Sohnes
Cont.
30
S. I
das Wort ward Fleisch
S. II
das Wort ward Fleisch
A.
Soh-nes, des Soh -nes, Soh - nes vom Va - - - - - -ter, das Wort ward Fl' das Wort ward
T. I
ein-ge-bor-nen Soh-nes, des Soh -nes, Soh - nes vom Va - - - - - -ter, das Wort ward
T. II
ein-ge-bor-nen Soh-nes, des Soh -nes, Soh - nes vom Va - - - - - -ter, das Wort ward
B.
des Soh-nes, des Soh -nes, Soh - nes vom Va - - - - - -ter, das Wort ward
Cont.

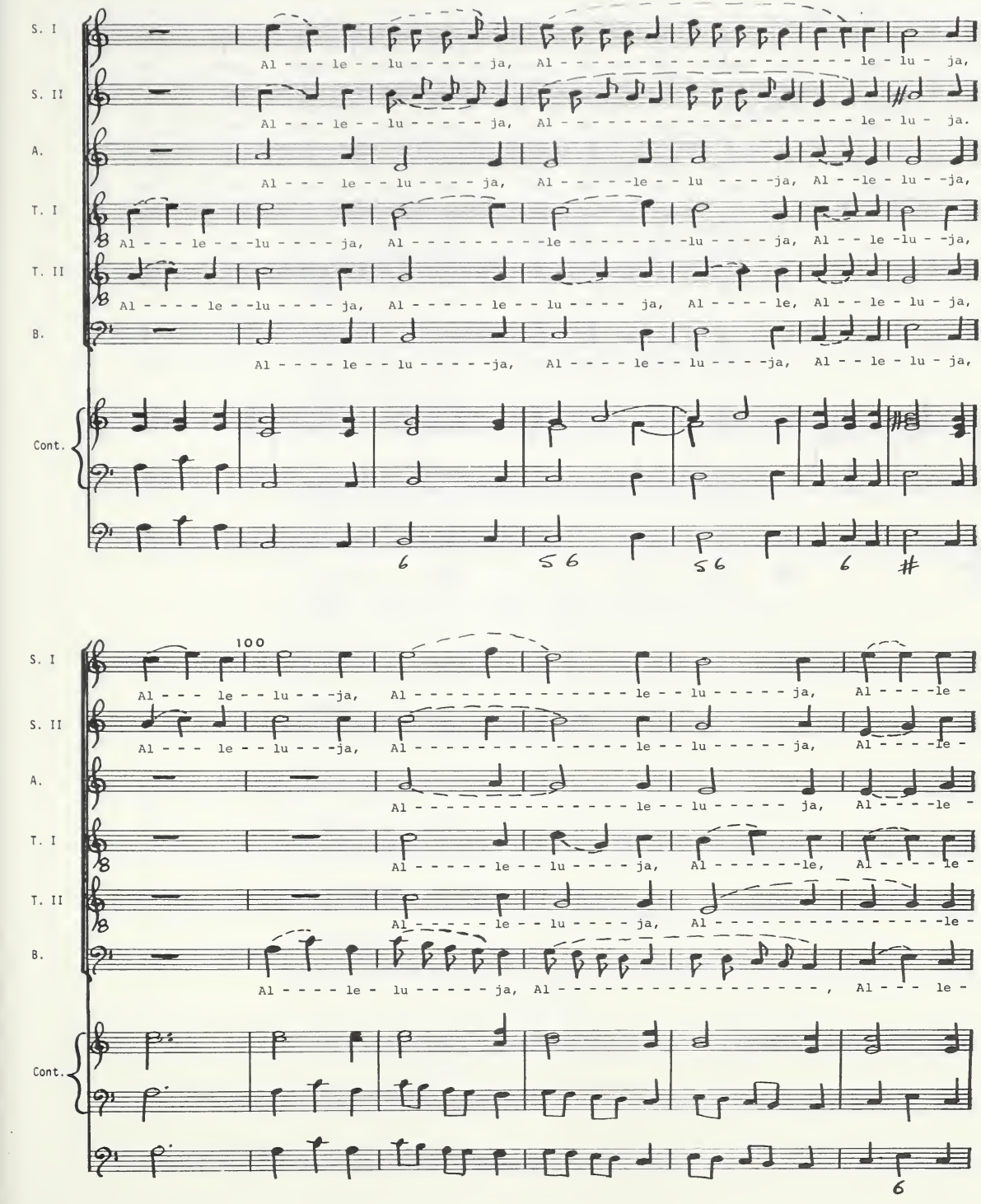

S. I
und wir sahen seine Herr-lich -keit,
und wir sahen sei-ne Herrlichkeit,ei-ne
S. II
und wir sahen seine Herr-lich -keit,
und wir sahen sei-ne Herrlichkeit,ei-ne
A.
und wir sahen seine Herr-lich -keit,
und wir sahen sei-ne Herrlichkeit,ei-ne
T. I
Fleisch,
und wir sa-hen seine Herr-lich- keit,
ei-ne
T. II
Fleisch,
und wir sa-hen seine Herr-lich- keit,
ei-ne
B.
Fleisch,
und wir sa-hen sei-ne Herr-lich-keit,
ei-ne
Cont.
40
S. I
Herr-lich-keit ,das Wort ward Fleisch,
sei-ne Herr-lich - keit, ei-ne Herr -lich-
S. II
Herr-lich- keit,das Wort ward Fleisch,
sei- ne Herr-lich - keit,ei -ne Herr -lich-
A.
Herr-lich- keit, das Wort ward Fleisch,das Wort ward Fleisch,
sei- ne Herr-lich - keit, ei-ne Herr -lich-
T. I
Herr-lich- keit,
das Wort ward Fleisch,
sei- ne Herr-lich - keit, ei-ne Herr -lich-
T. II
Herr-lich- keit,
das Wort ward Fleisch,
sei- ne Herr-lich - keit, ei-ne Herr -lich-
B.
Herr-lich- keit,
das Wort ward Fleisch,
sei- ne Herr-lich - keit, ei-ne Herr -lich-
Cont.

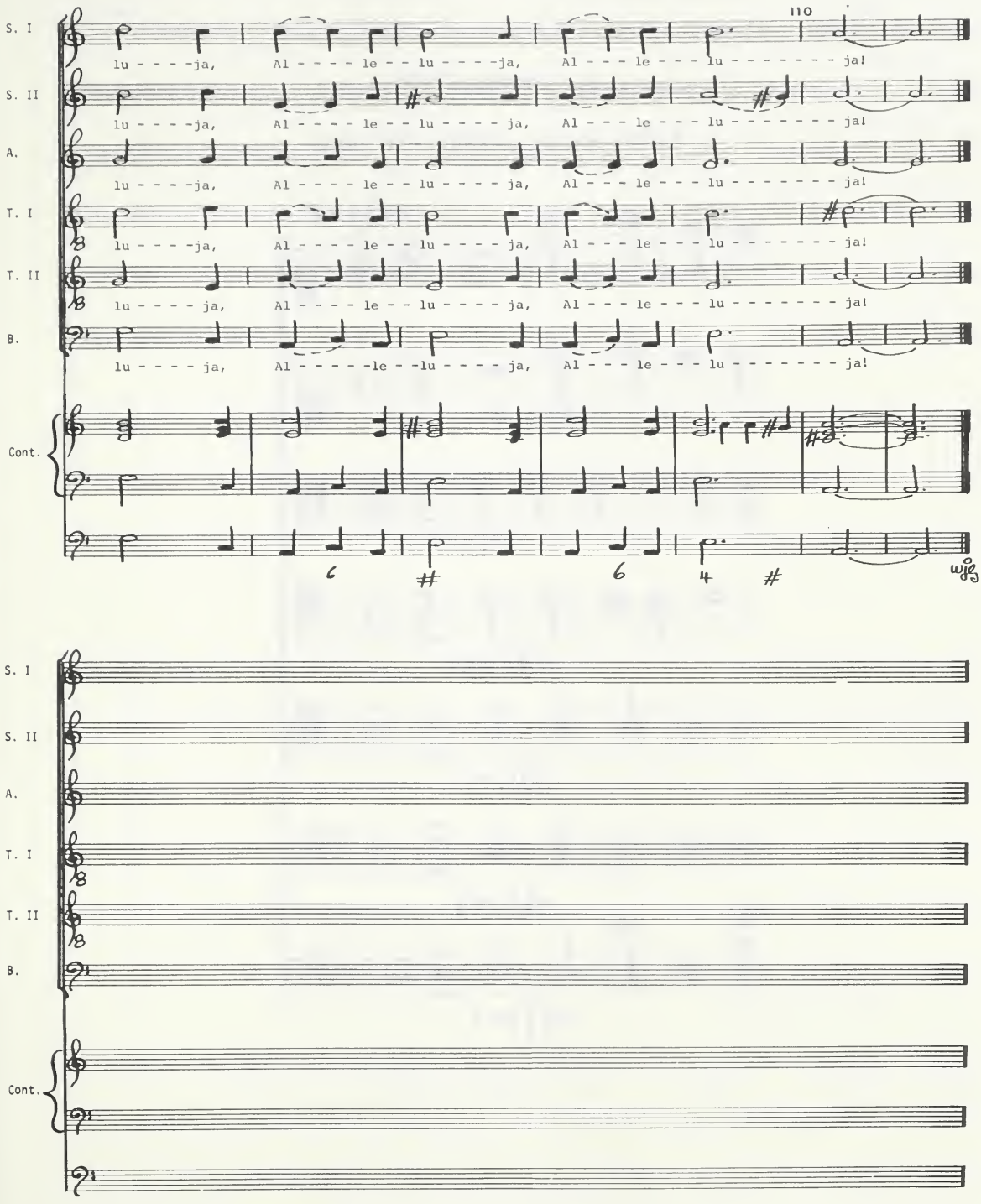

S. I
S. II
A.
T. I
T. II
B.
Cont.
-keit, als des ein-ge-bor-nen Soh -nes, des ein-ge-bornen Soh- nes, des ein-ge-bornen
-keit, das Wort ward Fleisch, als des ein-ge-bornen Soh-nes, des eingebornen Soh - nes vom
-keit, das Wort ward Fleisch, als des ein-ge-bornen Soh-nes, des ein-ge-bornen Soh-nes, des
-keit, das Wort ward Fleisch, als des eingebornen Soh-nes des ein-ge-bornen Sohnes
50
Soh - - nes vom Va - - - - - - ter, vol - ler Gnad' und Wahr - - - - - -heit,
Soh - - nes vom Va - - - - - - ter, vol - ler Gna - - de und Wahr - - - - - -heit,
Va - - ter, vom Va - - - - - - ter, vol - ler Gnad' und Wahr - - - - -heit, vol-ler Gnad' und
Soh - - nes vom Va - - - - - - ter, vol - ler Gnad' und Wahr - - - - -heit, vol-ler Gnad' und
Soh - - nes vom Va - - - - - - ter, vol-ler Gnad' und


60
S. I
vol - -ler Gnad' und Wahr-heit und Wahr - -
S. II
vol - - -ler Gnad' und Wahr-heit und Wahr - - - - - - - - -
A.
Wahr - - - - -heit, vol - - - - - ler Gnad' und Wahr - - - - - - -heit, vol - ler Gnad' und
T. I
Wahr - - - - -heit, vol - - - - - ler Gnad' und Wahr -heit, vol - - - - - ler Gnad' und
T. II
Wahr - - - - -heit, vol - - - - - ler Gnad', vol - - - - ler Gnad' und
B.
Wahr - - - - -heit, vol - - - - - ler Gnad' und Wahr - - - - -heit, und Wahr - - - - - - - -
Cont.
- - - - - - - - - heit.
Das Wort ward Fleisch,ward Fleisch,
- - - - - - - - - heit.
Das Wort ward
Wahr - - - - - heit.
Das Wort ward Fleisch,ward Fleisch, das
Wahr - - - - - heit.
Das Wort ward Fleisch und Woh-net un-ter uns,
das Wort ward
Wahr - - - - - heit.
Das Wort ward Fleisch und Woh-net un-ter uns,
- - - - - - - - - heit.
Das Wort ward Fleisch,
das Wort ward

70
S. I
das Wort ward Fleisch und woh -net un-ter uns, das Wort ward Fleisch,ward Fleisch,
S. II
Fleisch, ward Fleisch, das Wort ward Fleisch und
A.
Fleisch, das Wort ward Fleisch, das Wort ward Fleisch und woh - net un - ter uns,
T. I
Fleisch,ward Fleisch, das Wort ward Fleisch, und woh - net un - ter uns,
T. II
das Wort ward Fl'ch ward Fleisch, und woh - net un - ter uns,
B.
Fleisch und Woh-net un-ter uns, das Wort ward Fleisch und woh - net un - ter uns,
Cont.
und wir sa-hen sei-ne Herr - lich-keit,und wir sa-hen sei-ne Herr-lich-keit. Al - -le-
und wir sa-hen sei-ne Herr - lich-keit,und wir sa-hen sei-ne Herr-lich-keit,das Wort ward Fleisch,


80
S. I
- lu - - - ja, Al - - - le - lu - - - - ja, Al - le - lu - - ja,
S. II
- lu - - - ja, Al - - - le - lu - - - - ja, Al - le - lu - - ja,
A.
Al - - - le - - lu - - - ja, Al - - - - - - - - - - - - - le - - lu - - - - ja, Al - - - le - lu - - ja,
T. I
Al - - - le - lu - - ja,
T. II
Al - - - le - lu - - ja,
B.
Al - - - le - lu - - ja,
Cont.
6 5 6 5 6 6 # 4
90
S. I
Al - - - le - lu - ja,
S. II
Al - - - le - lu - ja,
A.
Al - - - le - - lu - ja,
T. I
Al - - - - le - - lu - - ja, Al - - - - - - - - - - - - - le - - lu - - - ja, Al - - - le - lu - ja,
T. II
Al - - - - le - - lu - - ja, Al - - - - - - - - - - - - - le - - lu - - - ja, Al - - - le - lu - ja,
B.
Al - - - le - - lu - - - - - ja, Al - le - lu - ja.
Cont.
6 6

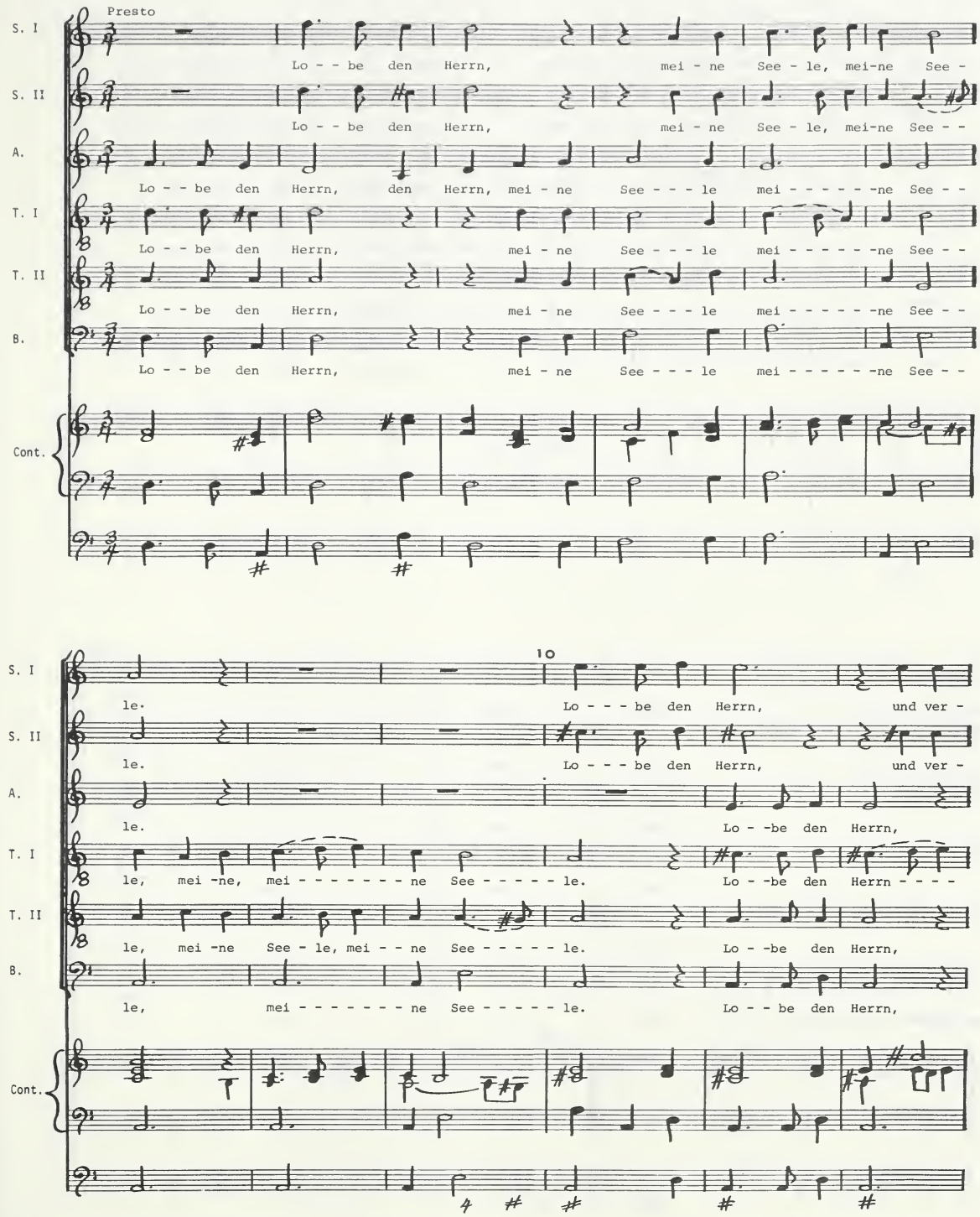

S. I
Al - - - le - - lu - - - - - ja, Al - le - lu - ja,
S. II
Al - - - le - - lu - - - - - ja, Al - le - lu - ja.
A.
Al - - - le - - lu - - - - ja, Al - - - - - -le - - lu - - - -ja, Al - -le - lu - -ja,
T. I
Al - - - le - - -lu - - - - ja, Al - - - - - - - - - -le - - - - - - - - -lu - - - - ja, Al - - le -lu - -ja,
T. II
Al - - - - le - -lu - - - - ja, Al - - - - - le - - lu - - - - ja, Al - - - - le, Al - - le - lu - ja,
B.
Al - - - - le - - lu - - - - -ja, Al - - - - le - - lu - - - -ja, Al - - le - lu - ja,
Cont.
6
5 6
5 6
6
#
100
S. I
Al - - - le - - lu - - -ja, Al - - - - - - - - - - - - - - - - le - - lu - - - - - ja, Al - - - -le -
S. II
Al - - - le - - lu - - -ja, Al - - - - - - - - - - - - - - - - le - - lu - - - - - ja, Al - - - -le -
A.
Al - - - - - - - - - - - - - - - - le - - lu - - - - - ja, Al - - - -le -
T. I
Al - - - - - le - - lu - - - - ja, Al - - - - - - -le, Al - - - - - le -
T. II
Al - - - - - le - - lu - - - - ja, Al - - - - - - - - - - - - - - - - - -le -
B.
Al - - - - le - lu - - - - - ja, Al - - - - - - - - - - - - - - - - - - - , Al - - - le -
Cont.
6


110
S. I
S. II
A.
T. I
T. II
B.
Cont.
lu - - - -ja, Al - - - - le - - lu - - - -ja, Al - - - le - - - lu - - - - - - - - ja!
lu - - - -ja, Al - - - - le - - lu - - - - ja, Al - - - le - - - lu - - - - - - - - ja!
lu - - - -ja, Al - - - - le - - lu - - - - ja, Al - - - le - - - lu - - - - - - - - ja!
lu - - - -ja, Al - - - - le - - lu - - - - ja, Al - - - le - - - lu - - - - - - - - ja!
lu - - - - ja, Al - - - - le - - lu - - - - ja, Al - - - le - - - lu - - - - - - - - ja!
lu - - - - ja, Al - - - - -le - -lu - - - - ja, Al - - - le - - - lu - - - - - - - - ja!
6 # 6 4 #

MOTET NUMBER 11

LOBE DEN HERRN, MEINE SEELE

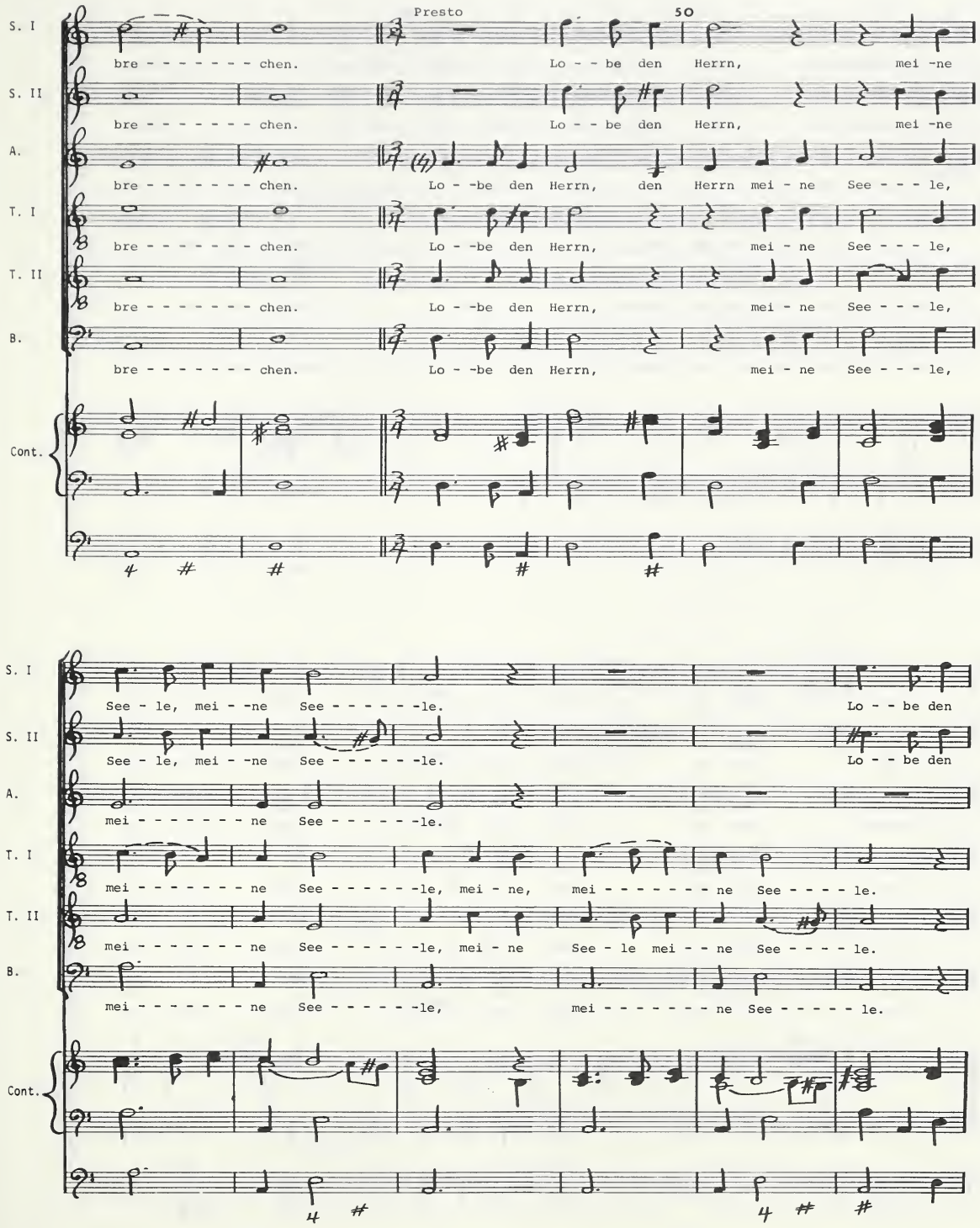
Lobe den Herrn, meine Seele

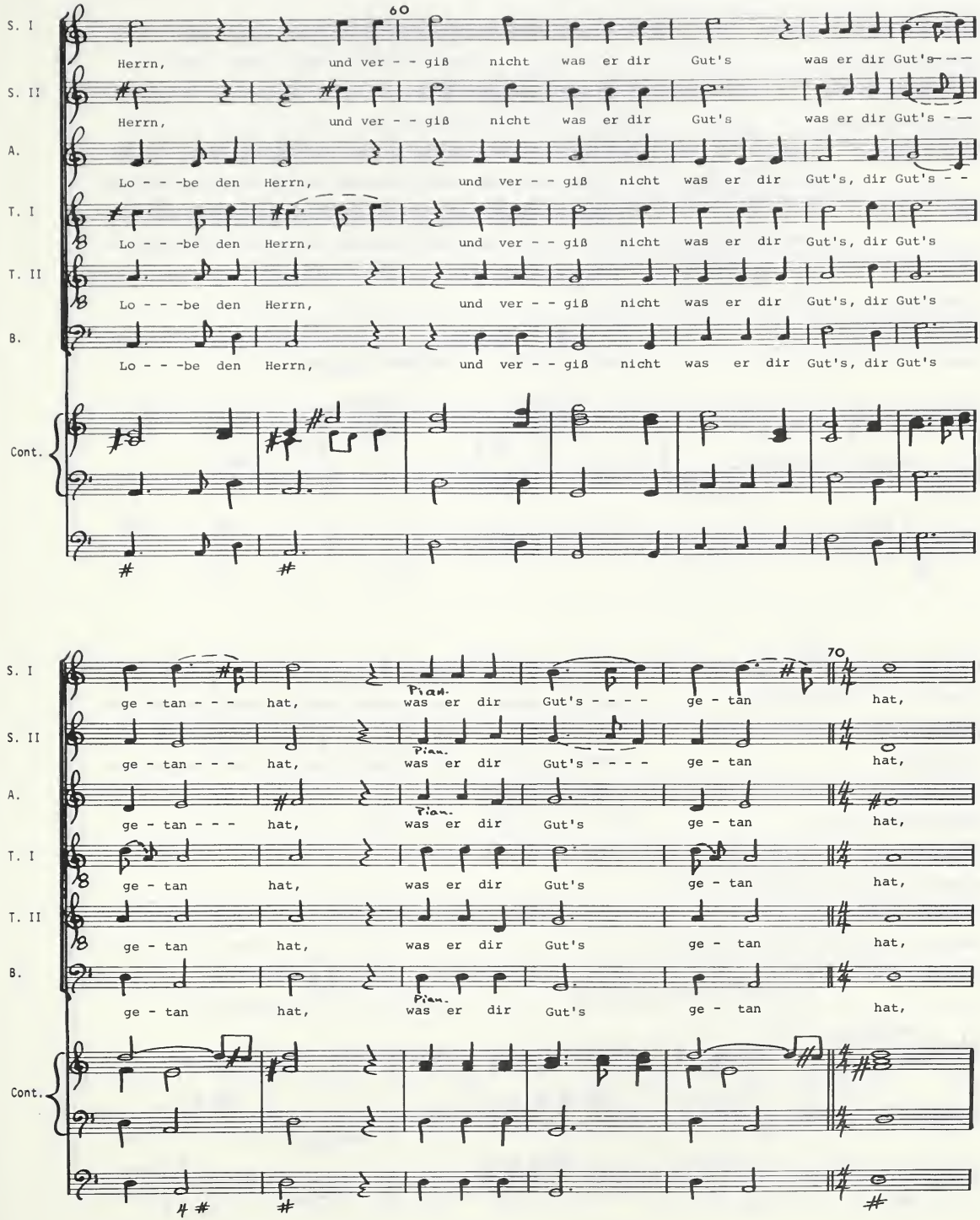

Presto
S. I
S. II
A.
T. I
T. II
B.
Cont.
Lo - - be den Herrn, mei - ne See - le, mei-ne See -
Lo - - be den Herrn, mei - ne See - le, mei-ne See - -
Lo - - be den Herrn, den Herrn, mei - ne See - - - le mei - - - - - -ne See - -
Lo - - be den Herrn, mei - ne See - - - le mei - - - - - -ne See - -
Lo - - be den Herrn, mei - ne See - - - le mei - - - - - -ne See - -
Lo - - be den Herrn, mei - ne See - - - le mei - - - - - -ne See - -
10
le.
Lo - - - be den Herrn, und ver -
le, mei -ne, mei - - - - - - - ne See - - - - - le.
Lo - -be den Herrn - - - -
le, mei -ne See - le, mei - - ne See - - - - - le.
Lo - -be den Herrn,
le, mei - - - - - - - ne See - - - - - le.
Lo - - be den Herrn,

S. I
S. II
A.
T. I
T. II
B.
Cont.
20
Pian.
giß nicht, was er dir Gut's was er dir Gut's - - - - ge - tan hat
giß nicht, was er dir Gut's was er dir Gut's - - - - ge -tan hat,
und ver - - giß nicht, was er dir Gut's dir Gut's - - - - ge -tan hat,
und ver - - giß nicht, was er dir Gut's dir Gut's - - - - ge -tan hat,
und ver - - giß nicht, was er dir Gut's dir Gut's - - - - ge -tan hat,
und ver - - giß nicht, was er dir Gut's dir Gut's - - - - ge -tan hat,
was er dir Gut's - - - - - ge - - tan hat, der dir alle deine
was er dir Gut's - - - - - ge - - tan hat, der dir alle deine
was er dir Gut's - - - - - ge - - tan hat,
was er dir Gut's - - - - - ge - - tan hat.
was er dir Gut's - - - - - ge - - tan hat.
was er dir Gut's - - - - - ge - - - tan hat. der dir alle deine Sünde vergiebet, ver

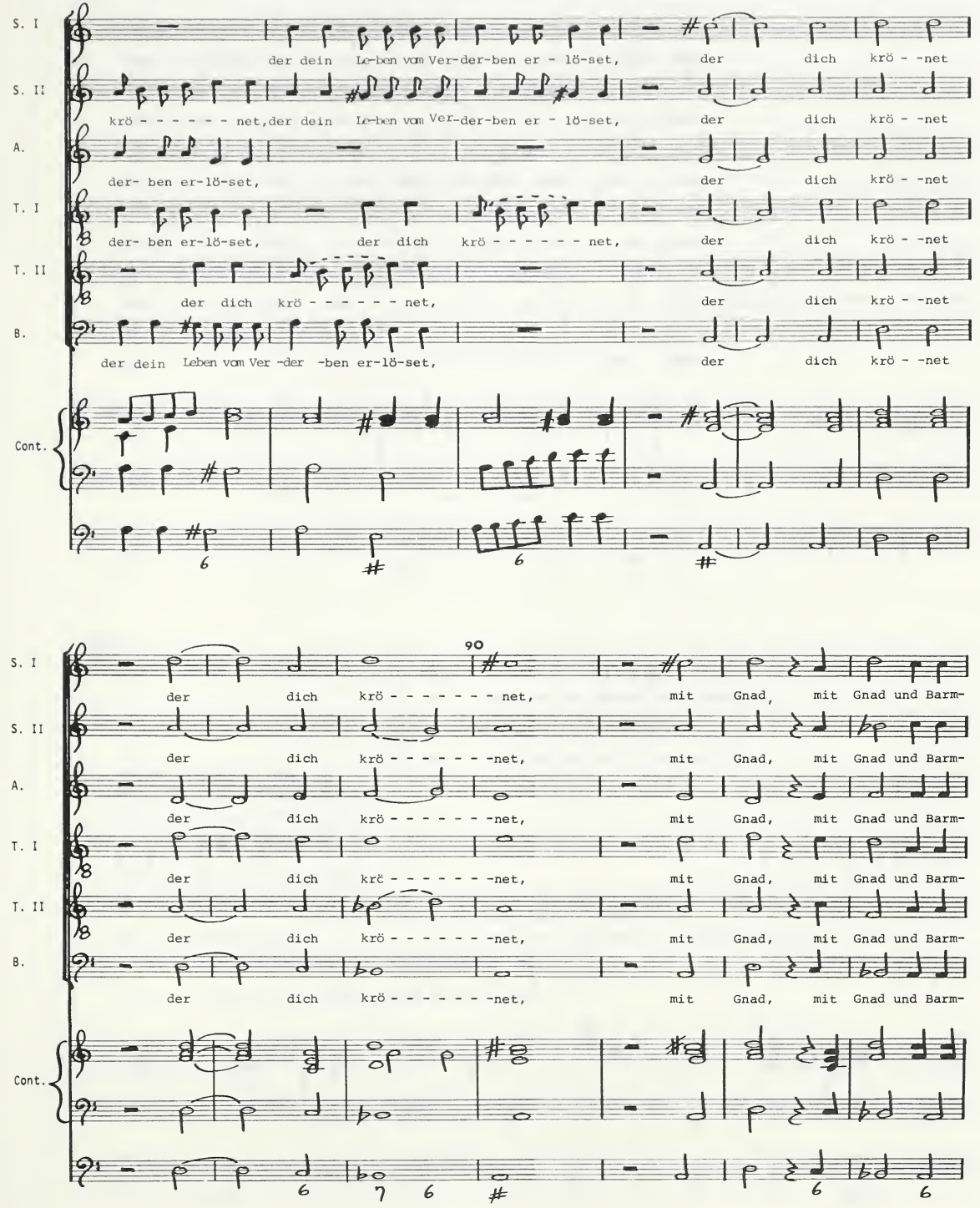
30
S. I
Sün-de ver-gie-bet
der dir al-le dei-ne Sün-de ver-
S. II
Sün-de ver-gie-bet
der dir al-le dei-ne Sün-de ver-
A.
der dir al-le dei-ne Sün-de ver -gie -bet,
T. I
der dir al-le dei-ne Sün-de ver -gie -bet,
T. II
der dir al -le dei-ne Sünde ver - gie - bet, ver-gie-bet,
der dir al-le dei-ne
B.
gie - bet,
der dir al-le dei-ne Sün-de ver-gie-bet
Cont.
gie -bet, der dir al - le dei-ne Sün-de ver-gie-bet, und hei-let,
gie -bet, der dir al -le dei-ne Sün-de ver-gie-bet, und hei -let,
der dir al-le dei-ne Sün - de ver-gie-bet, al -le dei-ne Sün-de ver-gie-bet, und hei-let,
der dir al-le dei-ne Sün - de ver-gie-bet, al -le dei-ne Sün-de ver-gie-bet, und hei-let,
Sün - de ver-gie-bet, ver - gie -bet, der dir al -le dei-ne Sün-de ver-gie-bet, und hei-let,
der dir al -le dei-ne Sün-de ver-gie-bet, und hei-let al-le al-le

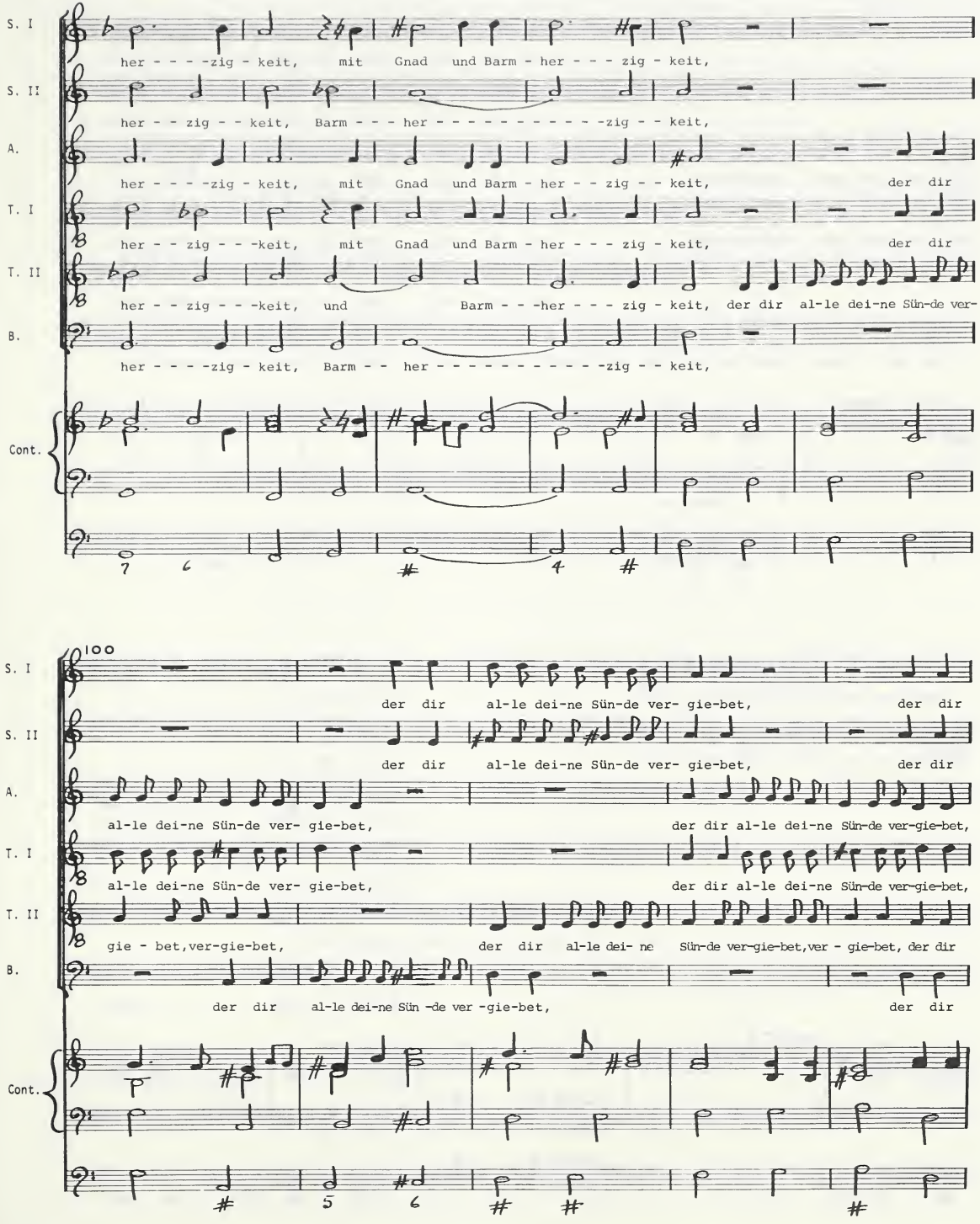
40
S. I
und hei-let.
S. II
und hei-let,
A.
und hei-let al-le al-le al-le al-le dei-ne Ge - brech - - - en und hei-let,
T. I
und hei-let al-le al-le al-le al-le dei-ne Ge- brech - - - en und hei-let,
T. II
und hei-let, al-le al-le al-le al-le
B.
al-le al-le dei-ne, dei - - - - ne Ge - - - brech - - - - - - - - en, und hei-let,
Cont.
al-le al-le al-le al -le dei -ne Ge -brech - - en, und hei-let, dei - - ne Ge -
al-le al-le al-le al-le dei-ne Ge -brech - - en, und hei-let, dei - - ne Ge -
und hei-let, dei - - ne Ge -
und hei-let, dei - - ne Ge -
dei - - - - ne Ge - - - - brech - - - - - - -en und hei-let, dei - - ne Ge -
und hei-let al-le al-le al-le al-le dei - -ne Ge -

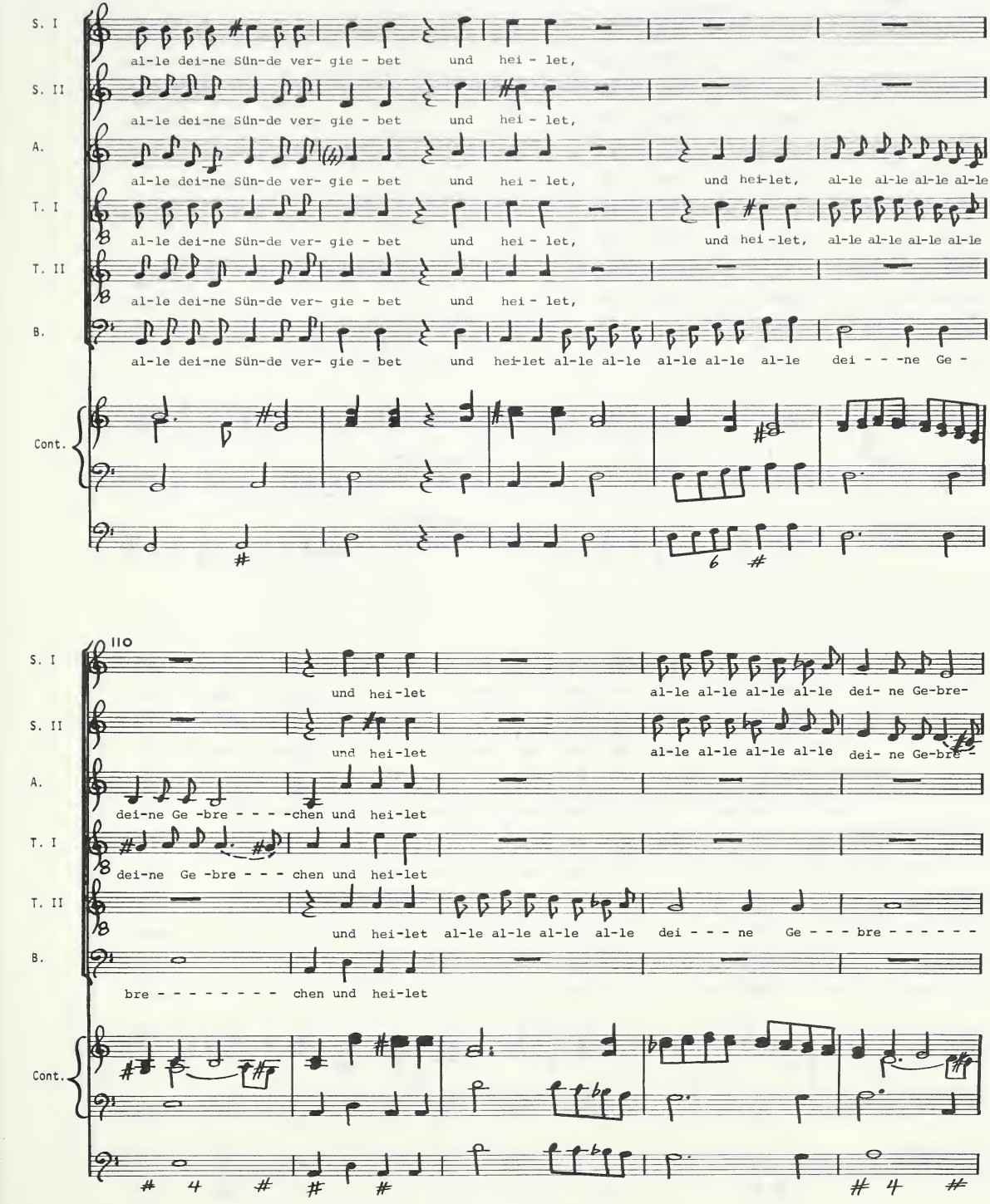

Presto
50
S. I
S. II
A.
T. I
T. II
B.
Cont.
bre - - - - - - - - chen.
Lo - - be den Herrn, mei -ne
Lo - -be den Herrn, den Herrn mei - ne See - - - le,
Lo - -be den Herrn, mei - ne See - - - le,
See - le, mei - -ne See - - - - - -le.
Lo - - be den
mei - - - - - - - - ne See - - - - - -le.
mei - - - - - - - - ne See - - - - - -le, mei - ne, mei - - - - - - - - ne See - - - - le.
mei - - - - - - - - ne See - - - - - -le, mei - ne See - le mei - - ne See - - - - le.
mei - - - - - - - - ne See - - - - - -le, mei - - - - - - - - ne See - - - - - le.

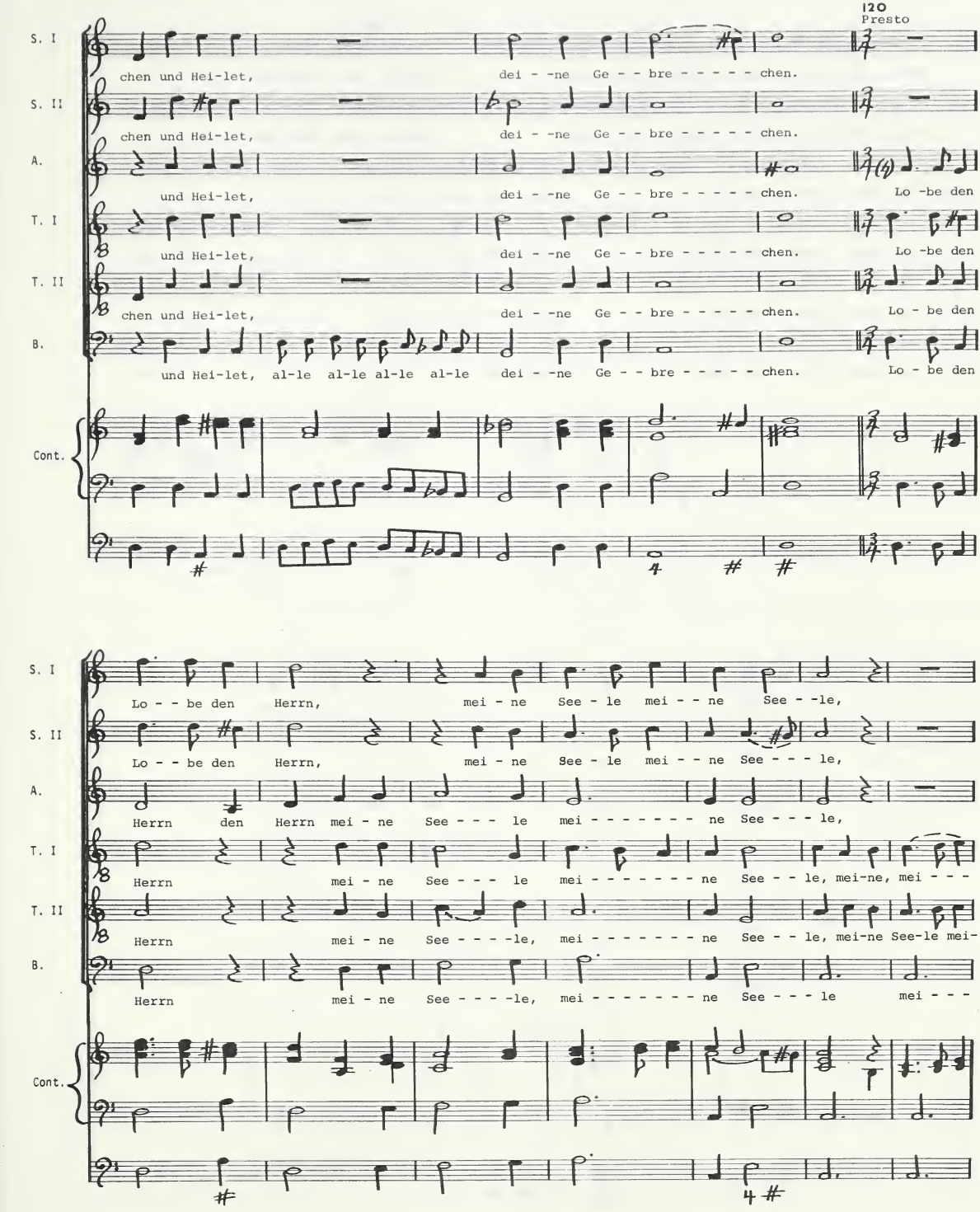

60
S. I
Herrn, und ver - - giß nicht was er dir Gut's was er dir Gut's - - -
S. II
Herrn, und ver - - giß nicht was er dir Gut's was er dir Gut's - -
A.
Lo - - -be den Herrn, und ver - - giß nicht was er dir Gut's, dir Gut's - -
T. I
Lo - - -be den Herrn, und ver - - giß nicht was er dir Gut's, dir Gut's
T. II
Lo - - -be den Herrn, und ver - - giß nicht was er dir Gut's, dir Gut's
B.
Lo - - -be den Herrn, und ver - - giß nicht was er dir Gut's, dir Gut's
Cont.
70
S. I
ge - tan - - - hat, Pian. was er dir Gut's - - - - ge - tan hat,
S. II
ge - tan - - - hat, Pian. was er dir Gut's - - - - ge - tan hat,
A.
ge - tan - - - hat, Pian. was er dir Gut's ge - tan hat,
T. I
ge - tan hat, was er dir Gut's ge - tan hat,
T. II
ge - tan hat, was er dir Gut's ge - tan hat,
B.
ge - tan hat, Pian. was er dir Gut's ge - tan hat,
Cont.

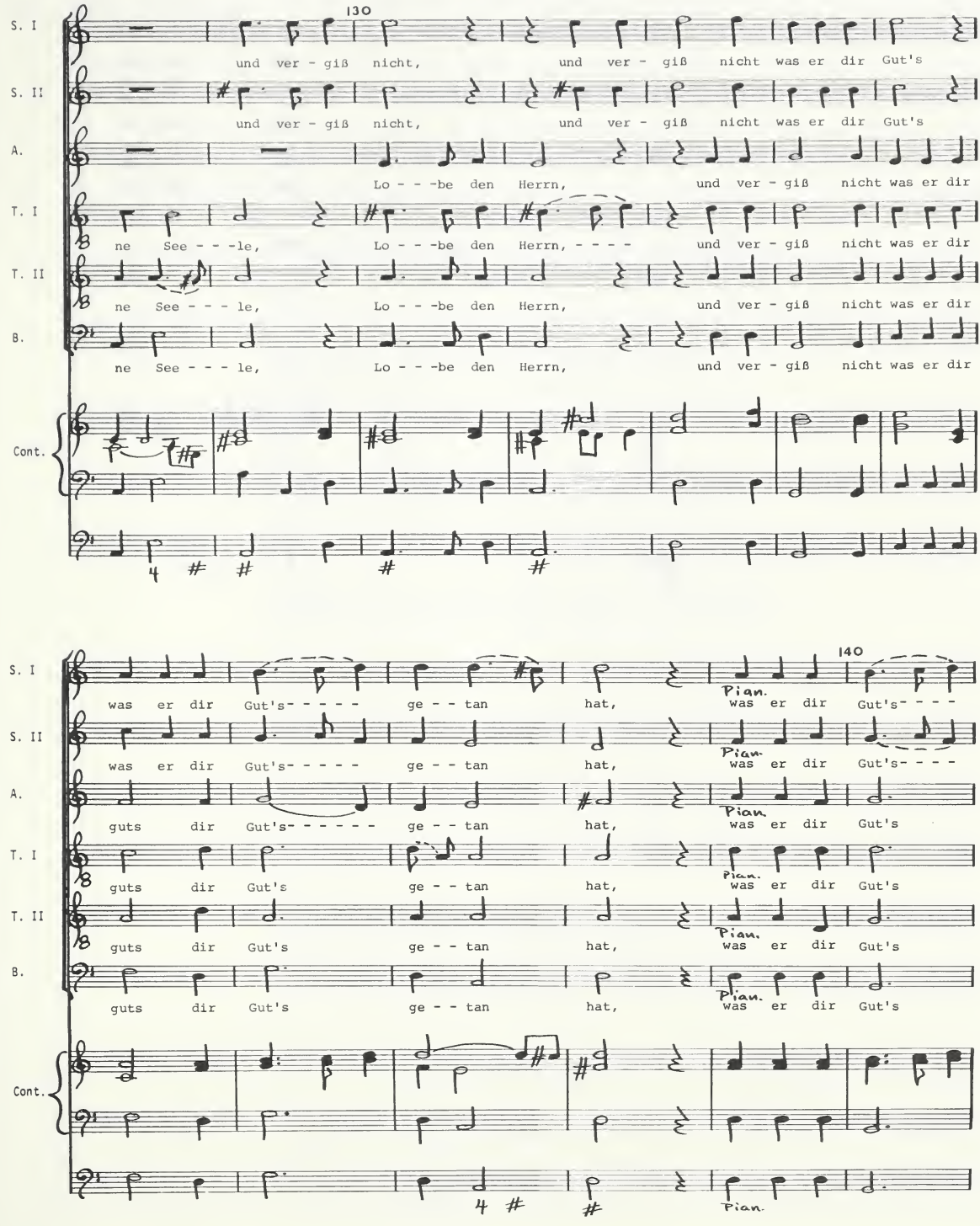
S. I
der dich krö - - - - - - - net,
der dein Leben vom Ver-
S. II
der dich krö - - - - - - - net
der dein Leben vom Ver-
A.
der dein Le-ben vom Ver-der -ben er- lö-set, der dein Leben vom Ver- -der-ben er-lö-set,
T. I
der dein Le-ben vom Ver-der -ben er- lö-set, der dein Leben vom Ver -der -ben er-lö-set,
T. II
der dich krö - - - - - - net, der dich
B.
der dein Leben vom ver -der-ben er-lö-set, der dich krö - - - - -net,
Cont.
80
der -ben er-lö-set, der dein Le-ben vom Ver - der-ben er-lö-set
der dich krö - - - - - -net,
der -ben er-lö-set, der dein Le-ben vom Ver - der-ben er-lö-set
der dich
der dich krö- - - - - - -net,
der dein Leb-en vom Ver-
der dein Leben vom Ver -der -ben er-löset,vom Ver-
krö - - - - - -net,
der dein Leben vom Ver -der -ben er - lö - set.
der dich krö - - - - - - net,
der dich krö - - - - - -net,

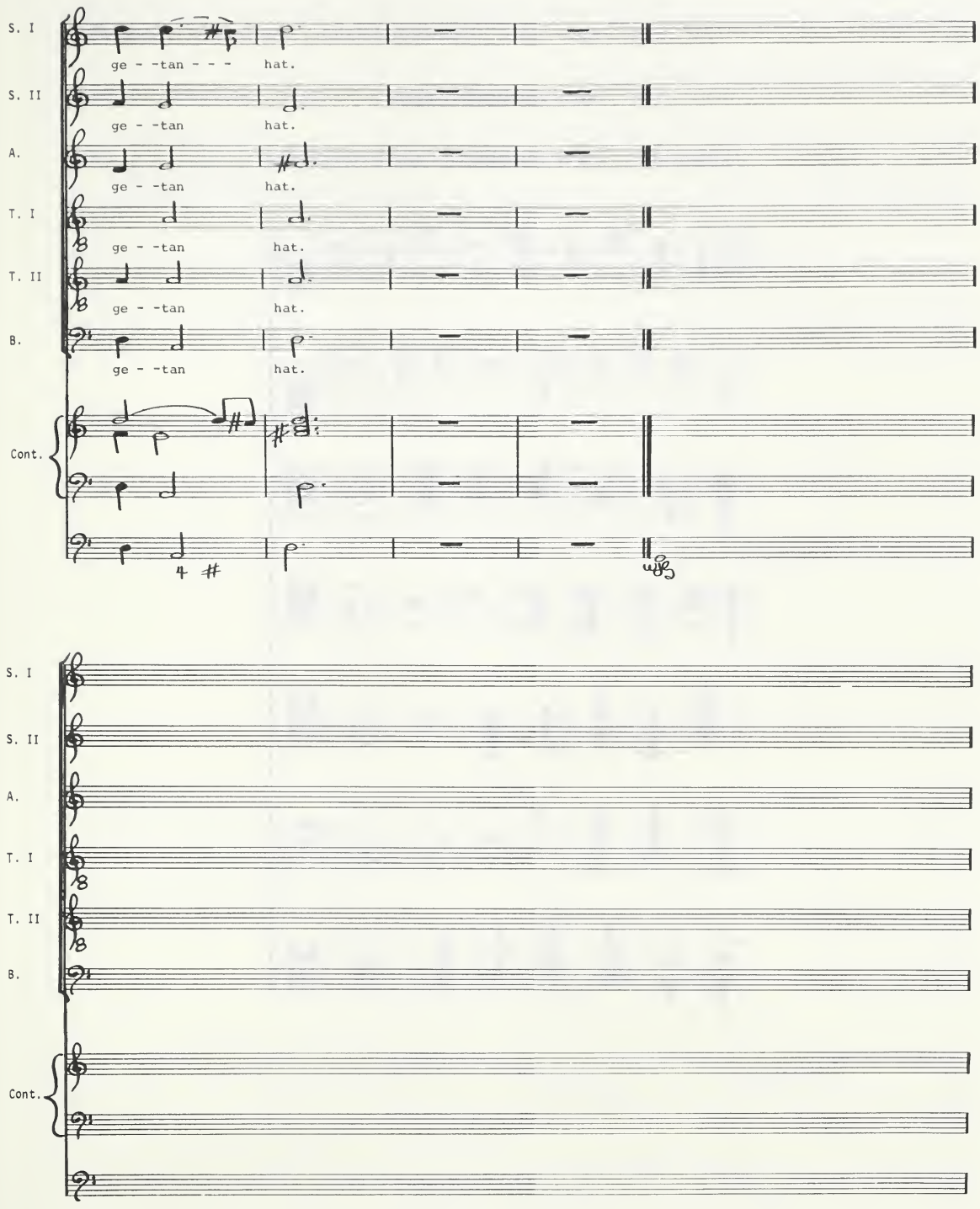

S. I
der dein Le-ben vom Ver-der-ben er - lö-set, der dich krö - -net
S. II
krö - - - - - - net, der dein Le-ben vom Ver-der-ben er - lö-set, der dich krö - -net
A.
der- ben er-lö-set, der dich krö - -net
T. I
der- ben er-lö-set, der dich krö - - - - - - net, der dich krö - -net
T. II
der dich krö - - - - - - net, der dich krö - -net
B.
der dein Leben vom Ver -der -ben er-lö-set, der dich krö - -net
Cont.
90
der dich krö - - - - - - - net, mit Gnad, mit Gnad und Barm-
der dich krö - - - - - - -net, mit Gnad, mit Gnad und Barm-
der dich krö - - - - - - -net, mit Gnad, mit Gnad und Barm-
der dich krö - - - - - - -net, mit Gnad, mit Gnad und Barm-
der dich krö - - - - - - -net, mit Gnad, mit Gnad und Barm-
der dich krö - - - - - - -net, mit Gnad, mit Gnad und Barm-


S. I
her - - - -zig - keit, mit Gnad und Barm - her - - - zig - keit,
S. II
her - - zig - - keit, Barm - - - her - - - - - - - - - - -zig - - keit,
A.
her - - - -zig - keit, mit Gnad und Barm - her - - zig - - keit, der dir
T. I
her - - zig - - -keit, mit Gnad und Barm - her - - - zig - keit, der dir
T. II
her - - zig - - -keit, und Barm - - -her - - - zig - keit, der dir al-le dei-ne Sün-de ver-
B.
her - - - -zig - keit, Barm - - her - - - - - - - - - - -zig - - keit,
Cont.
100
der dir al-le dei-ne Sün-de ver- gie-bet, der dir
der dir al-le dei-ne Sün-de ver- gie-bet, der dir
al-le dei-ne Sün-de ver- gie-bet, der dir al-le dei-ne Sün-de ver-gie-bet,
al-le dei-ne Sün-de ver- gie-bet, der dir al-le dei-ne Sün-de ver-gie-bet,
gie - bet,ver-gie-bet, der dir al-le dei- ne Sün-de ver-gie-bet,ver - gie-bet, der dir
der dir al-le dei-ne Sün -de ver -gie-bet, der dir


S. I
al-le dei-ne Sün-de ver- gie - bet und hei - let,
S. II
al-le dei-ne Sün-de ver- gie - bet und hei - let,
A.
al-le dei-ne Sün-de ver- gie - bet und hei - let, und hei-let, al-le al-le al-le al-le
T. I
al-le dei-ne Sün-de ver- gie - bet und hei - let, und hei-let, al-le al-le al-le al-le
T. II
al-le dei-ne Sün-de ver- gie - bet und hei - let,
B.
al-le dei-ne Sün-de ver- gie - bet und hei-let al-le al-le al-le al-le al-le dei - - -ne Ge -
Cont.
110
S. I
und hei-let al-le al-le al-le al-le dei- ne Ge-bre-
S. II
und hei-let al-le al-le al-le al-le dei- ne Ge-bre -
A.
dei-ne Ge -bre - - - -chen und hei-let
T. I
dei-ne Ge -bre - - - chen und hei-let
T. II
und hei-let al-le al-le al-le al-le dei - - - ne Ge - - - bre - - - - - -
B.
bre - - - - - - - - chen und hei-let
Cont.


120
Presto
S. I
chen und Hei-let, dei - -ne Ge - - bre - - - - - chen.
S. II
chen und Hei-let, dei - -ne Ge - - bre - - - - - chen.
A.
und Hei-let, dei - -ne Ge - - bre - - - - - chen. Lo -be den
T. I
und Hei-let, dei - -ne Ge - - bre - - - - - chen. Lo -be den
T. II
chen und Hei-let, dei - -ne Ge - - bre - - - - - chen. Lo - be den
B.
und Hei-let, al-le al-le al-le al-le dei - -ne Ge - - bre - - - - - chen. Lo - be den
Cont.
Lo - - be den Herrn, mei - ne See - le mei - - ne See - -le,
Lo - - be den Herrn, mei - ne See - le mei - - ne See - - - le,
Herrn den Herrn mei - ne See - - - le mei - - - - - - - ne See - - - le,
Herrn mei - ne See - - - le mei - - - - - - - ne See - - le, mei-ne, mei - - -
Herrn mei - ne See - - - -le, mei - - - - - - - ne See - - le, mei-ne See-le mei-
Herrn mei - ne See - - - -le, mei - - - - - - - ne See - - - le mei - - -

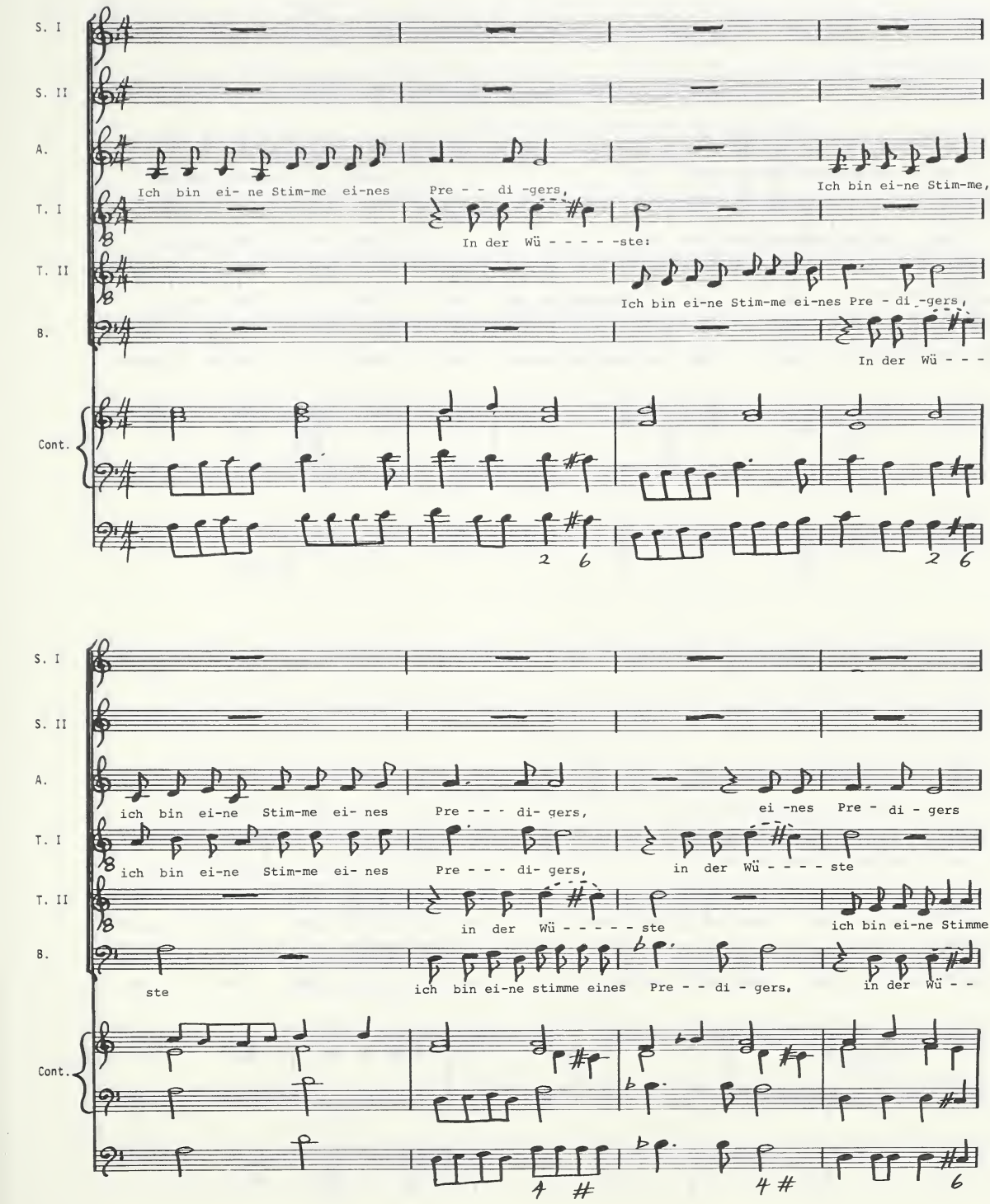

130
S. I
und ver - giß nicht, und ver - giß nicht was er dir Gut's
S. II
und ver - giß nicht, und ver - giß nicht was er dir Gut's
A.
Lo - - -be den Herrn, und ver - giß nicht was er dir
T. I
ne See - - -le, Lo - - -be den Herrn, - - - - und ver - giß nicht was er dir
T. II
ne See - - - le, Lo - - -be den Herrn, und ver - giß nicht was er dir
B.
ne See - - - le, Lo - - -be den Herrn, und ver - giß nicht was er dir
Cont.
140
S. I
was er dir Gut's- - - - - ge - - tan hat, Pian. was er dir Gut's- - - -
S. II
was er dir Gut's- - - - - ge - - tan hat, Pian. was er dir Gut's- - - -
A.
guts dir Gut's- - - - - - ge - - tan hat, Pian. was er dir Gut's
T. I
guts dir Gut's ge - - tan hat, Pian. was er dir Gut's
T. II
guts dir Gut's ge - - tan hat, Pian. was er dir Gut's
B.
guts dir Gut's ge - - tan hat, Pian. was er dir Gut's
Cont.
Pian.

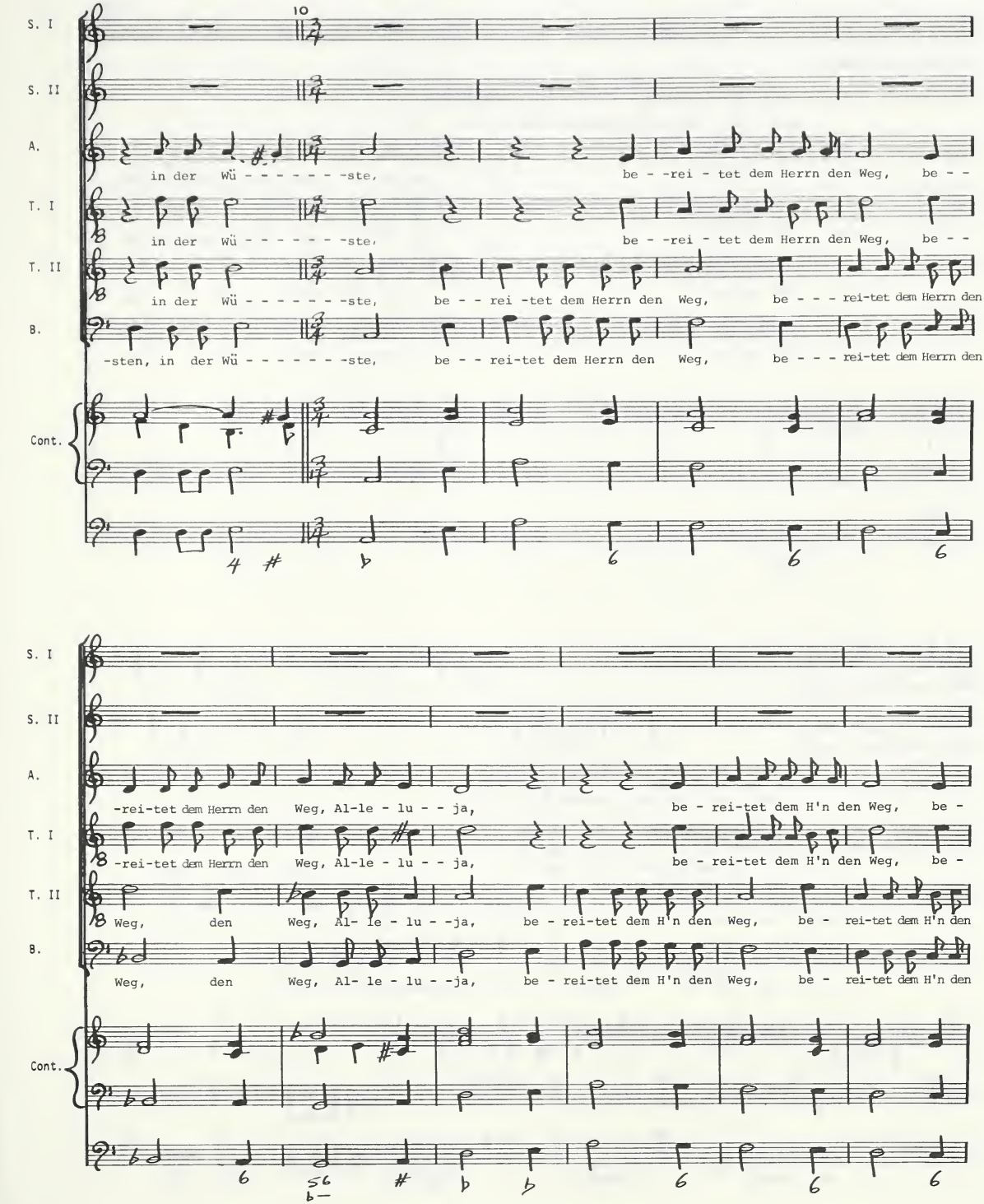

S. I
S. II
A.
T. I
T. II
B.
Cont.
ge - -tan - - - hat.
ge - -tan hat.
ge - -tan hat.
ge - -tan hat.
ge - -tan hat.
ge - -tan hat.

MOTET NUMBER 26

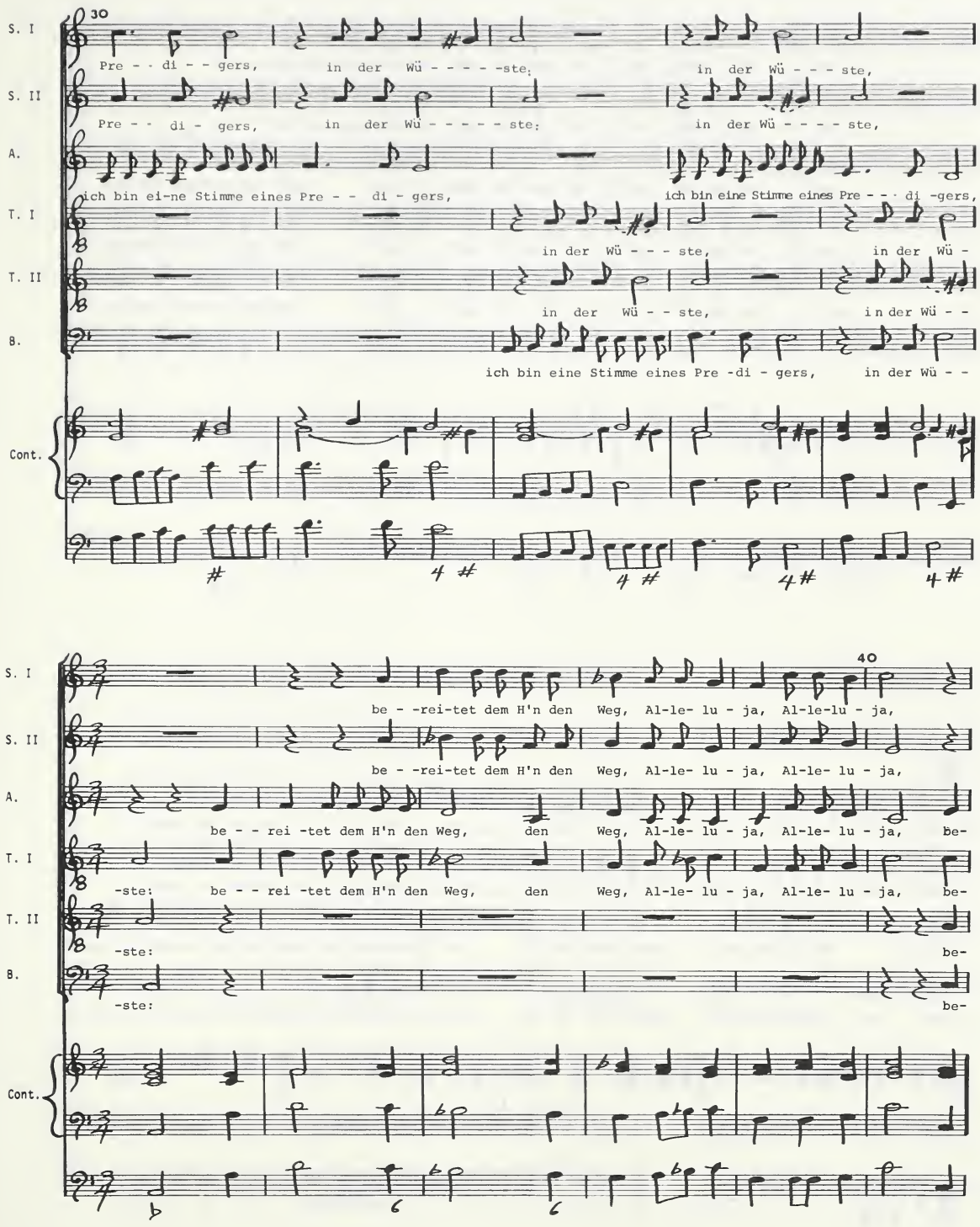
ICH BIN EINE STIMME EINES PREDIGERS

Ich bin eine Stimme eines Predigers

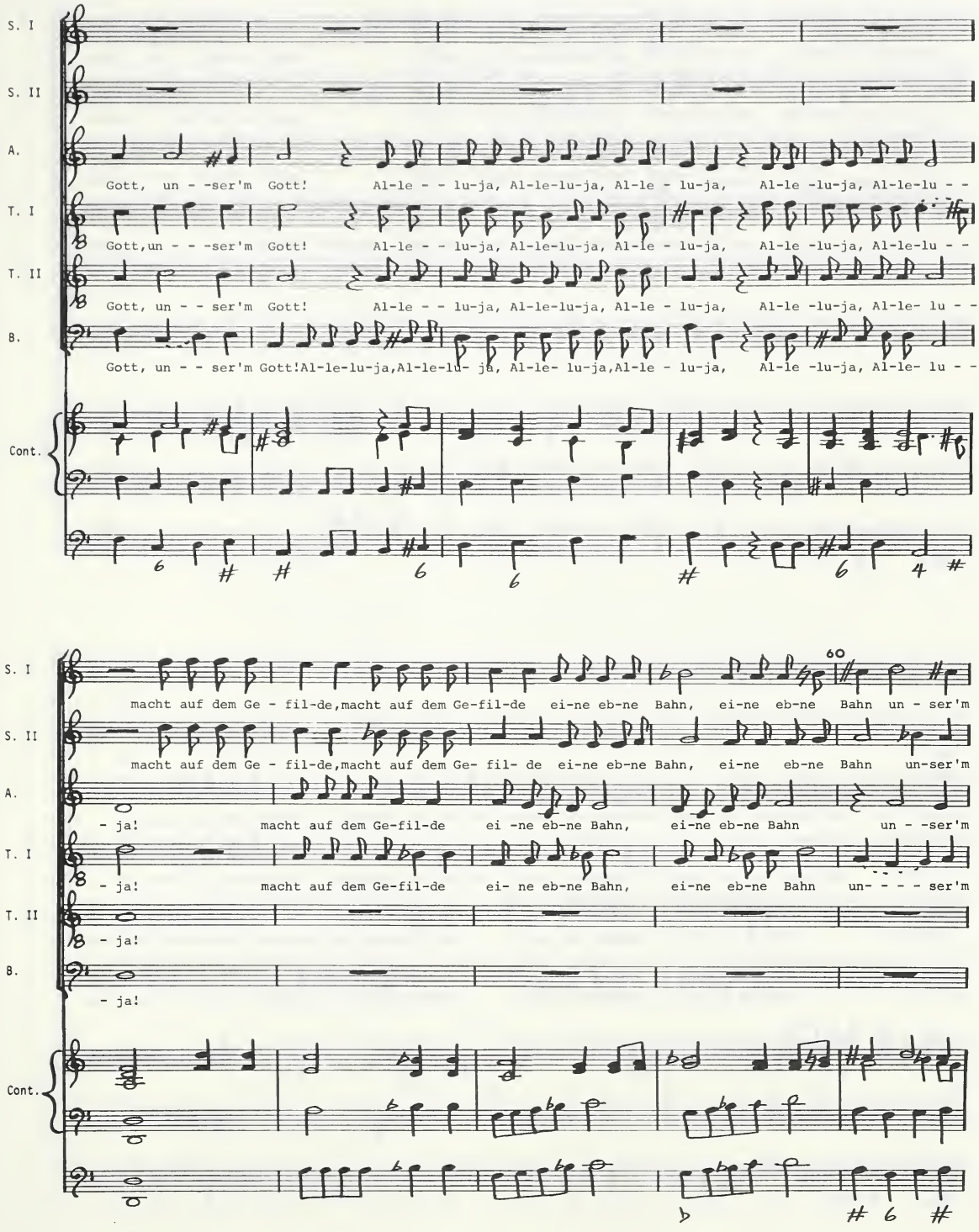

S. I
S. II
A.
T. I
T. II
B.
Cont.
Ich bin ei- ne Stim-me ei-nes
Pre - - di -gers,
Ich bin ei-ne Stim-me,
In der Wü - - - - -ste:
Ich bin ei-ne Stim-me ei-nes Pre - di -gers,
In der Wü - - -
ich bin ei-ne Stim-me ei- nes
Pre - - - di- gers,
ei -nes Pre - di - gers
in der Wü - - - - ste
in der Wü - - - - - ste
ich bin ei-ne Stimme
ste
ich bin ei-ne stimme eines Pre - - di - gers,
in der Wü - -


10
S. I
S. II
A.
T. I
T. II
B.
Cont.
in der Wü - - - - - - -ste,
be - -rei - tet dem Herrn den Weg,
be - -
in der Wü - - - - - - -ste,
be - -rei - tet dem Herrn den Weg,
be - -
in der Wü - - - - - - -ste,
be - - rei -tet dem Herrn den Weg,
be - - - rei-tet dem Herrn den
-sten, in der Wü - - - - - - -ste,
be - - rei-tet dem Herrn den Weg,
be - - - rei-tet dem Herrn den
-rei-tet dem Herrn den Weg, Al-le - lu - - ja,
be - rei-tet dem H'n den Weg,
be -
-rei-tet dem Herrn den Weg, Al-le - lu - - ja,
be - rei-tet dem H'n den Weg,
be -
Weg, den Weg, Al- le - lu - -ja,
be - rei-tet dem H'n den Weg,
be - rei-tet dem H'n den
Weg, den Weg, Al- le - lu - -ja,
be - rei-tet dem H'n den Weg,
be - rei-tet dem H'n den

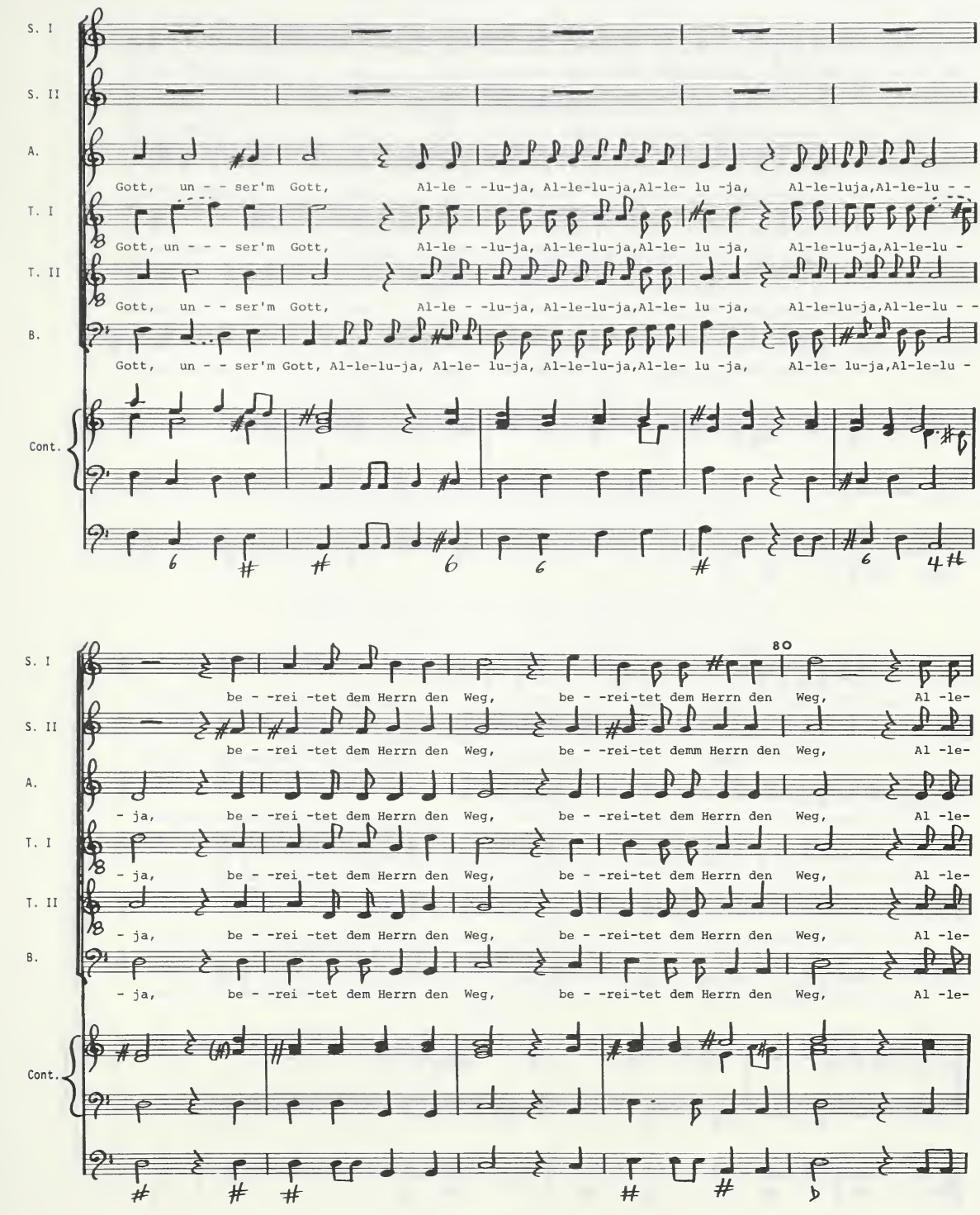
20
S. I
S. II
A.
T. I
T. II
B.
Cont.
Ich bin ei-ne Stimme eines
Ich bin ei-ne Stimme eines Pre - di - gers,
rei-tet dem H'n den Weg, Al- le- lu - - - -ja,
in der Wü - - - - ste,
rei-tet dem H'n den Weg, Al- le- lu - - - -ja,
in der Wü - - -ste, in - -
Weg, den Weg, Al- le- lu - - - -ja,
in der Wü - - - ste,
Weg, den Weg, Al- le- lu - - - -ja,
in der Wü - - - ste,
Pre - -di - gers, in der Wü - - - - ste,
Ich bin ei-ne Stim-me ei-nes
in der Wü - - - - ste,
in der Wü - - - -ste,
Ich bin ei-ne Stim-me ei-nes
in der Wü - - - -ste,
ich bin eine Stimme eines Pre - di - gers,
- - - der Wü - - - ste,
in der Wu - - ste, in der Wü - - - - ste,
in der Wü - - - ste, in der Wü - - - ste,
in der Wü - - ste,
ich bin ei-ne Stimme eines Pre - di - gers,
in der Wü - - ste,

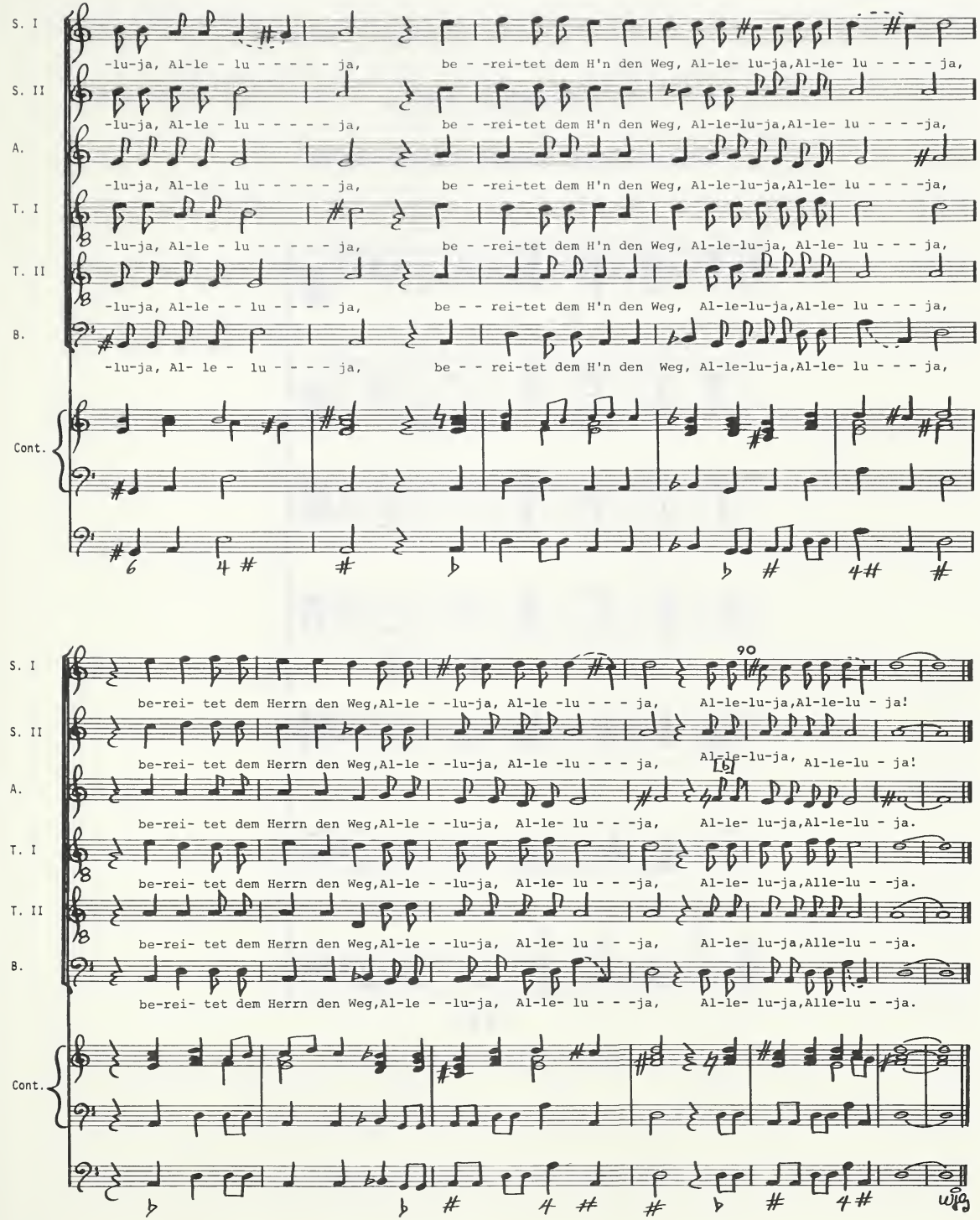

30
S. I
Pre - - di - - gers, in der Wü - - - - -ste; in der Wü - - - ste,
S. II
Pre - - di - gers, in der Wü - - - - - ste; in der Wü - - - - ste,
A.
ich bin ei-ne Stimme eines Pre - - di - gers, ich bin eine Stimme eines Pre - - - di -gers,
T. I
in der Wü - - - ste, in der Wü -
T. II
in der Wü - - ste, in der Wü - -
B.
ich bin eine Stimme eines Pre -di - gers, in der Wü - -
Cont.
40
S. I
be - -rei-tet dem H'n den Weg, Al-le- lu - ja, Al-le-lu - ja,
S. II
be - -rei-tet dem H'n den Weg, Al-le- lu - ja, Al-le- lu - ja,
A.
be - - rei -tet dem H'n den Weg, den Weg, Al-le- lu - ja, Al-le- lu - ja, be-
T. I
-ste: be - - rei -tet dem H'n den Weg, den Weg, Al-le- lu - ja, Al-le- lu - ja, be-
T. II
-ste: be-
B.
-ste: be-
Cont.

S. I
S. II
A.
T. I
T. II
B.
Cont.
be - - rei- tet dem H'n den Weg, Al -le - lu - - ja, Al-le - lu - - - -ja,
be - - rei- tet dem H'n den Weg, Al -le - lu - - ja, Al-le - lu - - - -ja,
-rei-tet dem H'n den Weg, den Weg, Al- le - lu - - ja, Al- le- lu - - - -ja,
-rei-tet dem H'n den Weg, den Weg, Al- le - lu - - ja, Al- le- lu - - - -ja,
-rei-tet dem H'n den Weg, den Weg, Al- le - lu - - ja, Al- le- lu - - - - ja,
50
macht auf dem Ge- -fil - de,macht auf dem Ge -fil -de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un-ser'm
macht auf dem Ge- -fil - de,macht auf dem Ge -fil -de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un-ser'm
macht auf dem Ge-fil-de ,macht auf dem Ge-fil- de ei -ne eb-ne Bahn, ei-ne eb-ne Bahn un-ser'm
macht auf dem Ge-fil-de, macht auf dem Ge- fil- de ei- ne eb-ne Bahn, ei-ne eb-ne Bahn un- - - ser'm


S. I
S. II
A.
T. I
T. II
B.
Cont.
Gott, un - -ser'm Gott! Al-le - - lu-ja, Al-le-lu-ja, Al-le - lu-ja, Al-le -lu-ja, Al-le-lu - -
Gott,un - - -ser'm Gott! Al-le - - lu-ja, Al-le-lu-ja, Al-le - lu-ja, Al-le -lu-ja, Al-le-lu - -
Gott, un - - ser'm Gott! Al-le - - lu-ja, Al-le-lu-ja, Al-le - lu-ja, Al-le -lu-ja, Al-le- lu - -
Gott, un - - ser'm Gott!Al-le-lu-ja,Al-le-lu- ja, Al-le- lu-ja,Al-le - lu-ja, Al-le -lu-ja, Al-le- lu - -
macht auf dem Ge - fil-de,macht auf dem Ge-fil-de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un - ser'm
macht auf dem Ge - fil-de,macht auf dem Ge- fil- de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un-ser'm
- ja! macht auf dem Ge-fil-de ei -ne eb-ne Bahn, ei-ne eb-ne Bahn un - -ser'm
- ja! macht auf dem Ge-fil-de ei- ne eb-ne Bahn, ei-ne eb-ne Bahn un- - - - ser'm
- ja!
- ja!

S. I
Gott, un - - ser'm Gott! Al-le - lu- ja,Al-le-lu-ja, Al-le-lu- ja, Al-le-luja, Al-le-lu -
S. II
Gott, un -ser'm Gott! Al-le - lu- ja,Al-le-lu-ja, Al-le-lu- ja, Al-le-lu-ja,Al-le-lu -
A.
Gott, un - -ser'm Gott! Al-le - lu-ja, Al-le-lu-ja, Al-le- lu-ja, Al-le -luja,Al-le-lu -
T. I
Gott, un - - -ser'm Gott, Al-lelu-ja, Al- le - lu - ja, Al-le-lu-ja,Al-le -lu-ja, Al-le -lu-ja,Al-le-lu-
T. II
B.
Cont.
70
- ja!
S. II
- ja!
A.
- ja! macht auf dem Ge-fil - de,macht auf dem Ge -fil-de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un - ser'm
T. I
- ja! macht auf dem Ge-fil - de,macht auf dem Ge -fil-de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un-ser'm
T. II
macht auf dem Ge-fil-de,macht auf dem Ge-fil-de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un- ser'm
B.
macht auf dem Ge-fil-de,macht auf dem Ge-fil-de ei-ne eb-ne Bahn, ei-ne eb-ne Bahn un - - - -ser'm
Cont.

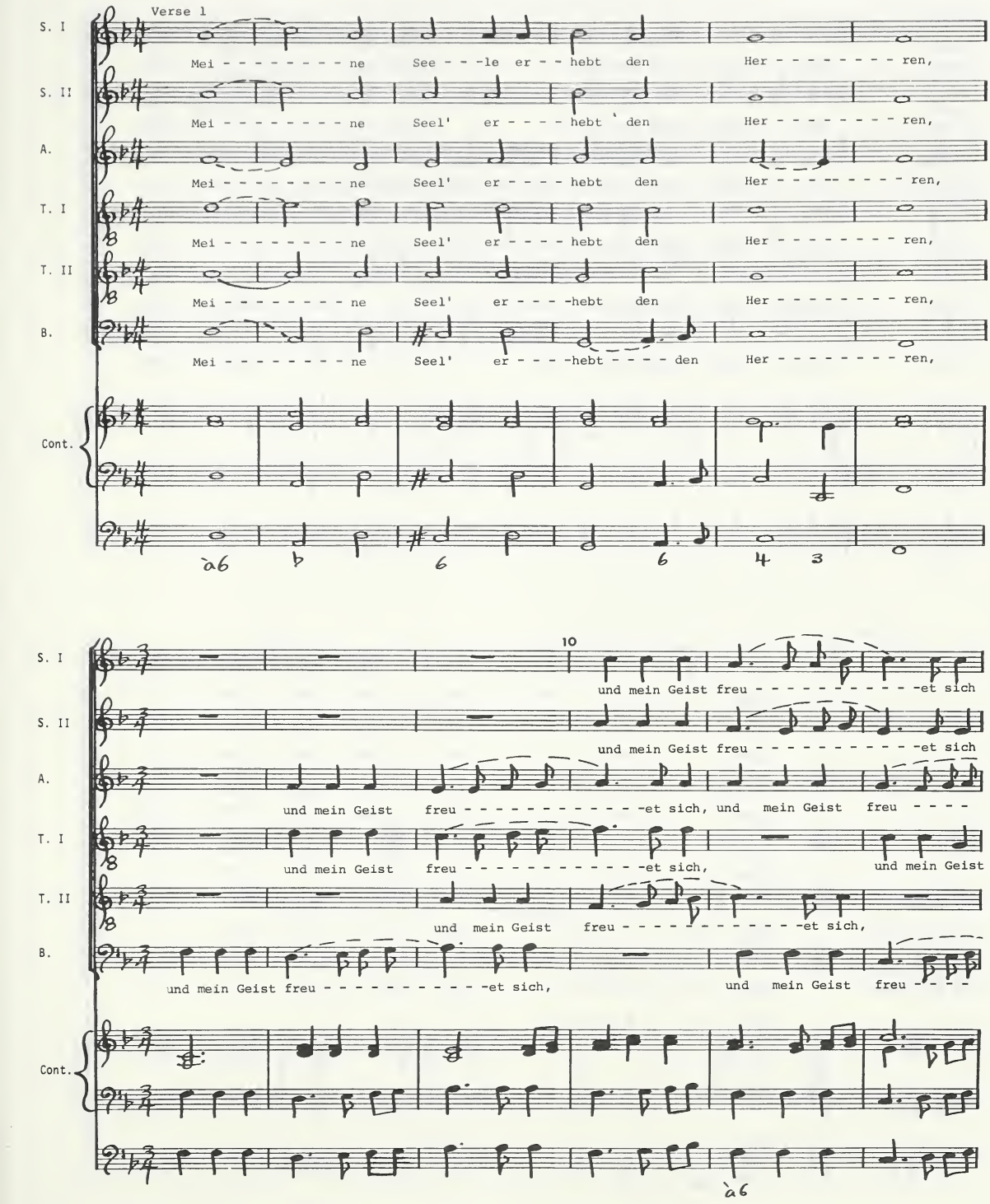

S. I
S. II
A.
T. I
T. II
B.
Cont.
Gott, un - - ser'm Gott, Al-le - -lu-ja, Al-le-lu-ja,Al-le- lu -ja, Al-le-luja,Al-le-lu - -
Gott, un - - - ser'm Gott, Al-le - -lu-ja, Al-le-lu-ja,Al-le- lu -ja, Al-le-lu-ja,Al-le-lu -
Gott, un - - ser'm Gott, Al-le - -lu-ja, Al-le-lu-ja,Al-le- lu -ja, Al-le-lu-ja,Al-le-lu - -
Gott, un - - ser'm Gott, Al-le-lu-ja, Al-le- lu-ja, Al-le-lu-ja,Al-le- lu -ja, Al-le- lu-ja,Al-le-lu -
80
be - -rei -tet dem Herrn den Weg, be - -rei-tet dem Herrn den Weg, Al -le-
be - -rei -tet dem Herrn den Weg, be - -rei-tet demm Herrn den Weg, Al -le-
- ja, be - -rei -tet dem Herrn den Weg, be - -rei-tet dem Herrn den Weg, Al -le-
- ja, be - -rei -tet dem Herrn den Weg, be - -rei-tet dem Herrn den Weg, Al -le-
- ja, be - -rei -tet dem Herrn den Weg, be - -rei-tet dem Herrn den Weg, Al -le-


S. I
S. II
A.
T. I
T. II
B.
Cont.
-lu-ja, Al-le - lu - - - - - ja, be - -rei-tet dem H'n den Weg, Al-le- lu-ja,Al-le- lu - - - - ja,
-lu-ja, Al-le - lu - - - - - ja, be - -rei-tet dem H'n den Weg, Al-le-lu-ja,Al-le- lu - - - -ja,
-lu-ja, Al-le - lu - - - - - ja, be - -rei-tet dem H'n den Weg, Al-le-lu-ja,Al-le- lu - - - -ja,
-lu-ja, Al-le - lu - - - - - ja, be - -rei-tet dem H'n den Weg, Al-le-lu-ja, Al-le- lu - - - ja,
-lu-ja, Al-le - - lu - - - - ja, be - - rei-tet dem H'n den Weg, Al-le-lu-ja,Al-le- lu - - - ja,
-lu-ja, Al- le - lu - - - - ja, be - - rei-tet dem H'n den Weg, Al-le-lu-ja,Al-le- lu - - - ja,
90
be-rei- tet dem Herrn den Weg,Al-le - -lu-ja, Al-le -lu - - - ja, Al-le-lu-ja,Al-le-lu - ja!
be-rei- tet dem Herrn den Weg,Al-le - -lu-ja, Al-le -lu - - - ja, Al-le-lu-ja, Al-le-lu - ja!
[6]
be-rei- tet dem Herrn den Weg,Al-le - -lu-ja, Al-le- lu - - -ja, Al-le- lu-ja,Al-le-lu - ja.
be-rei- tet dem Herrn den Weg,Al-le - -lu-ja, Al-le- lu - - -ja, Al-le- lu-ja,Alle-lu - -ja.
be-rei- tet dem Herrn den Weg,Al-le - -lu-ja, Al-le- lu - - -ja, Al-le- lu-ja,Alle-lu - -ja.
be-rei- tet dem Herrn den Weg,Al-le - -lu-ja, Al-le- lu - - -ja, Al-le- lu-ja,Alle-lu - -ja.

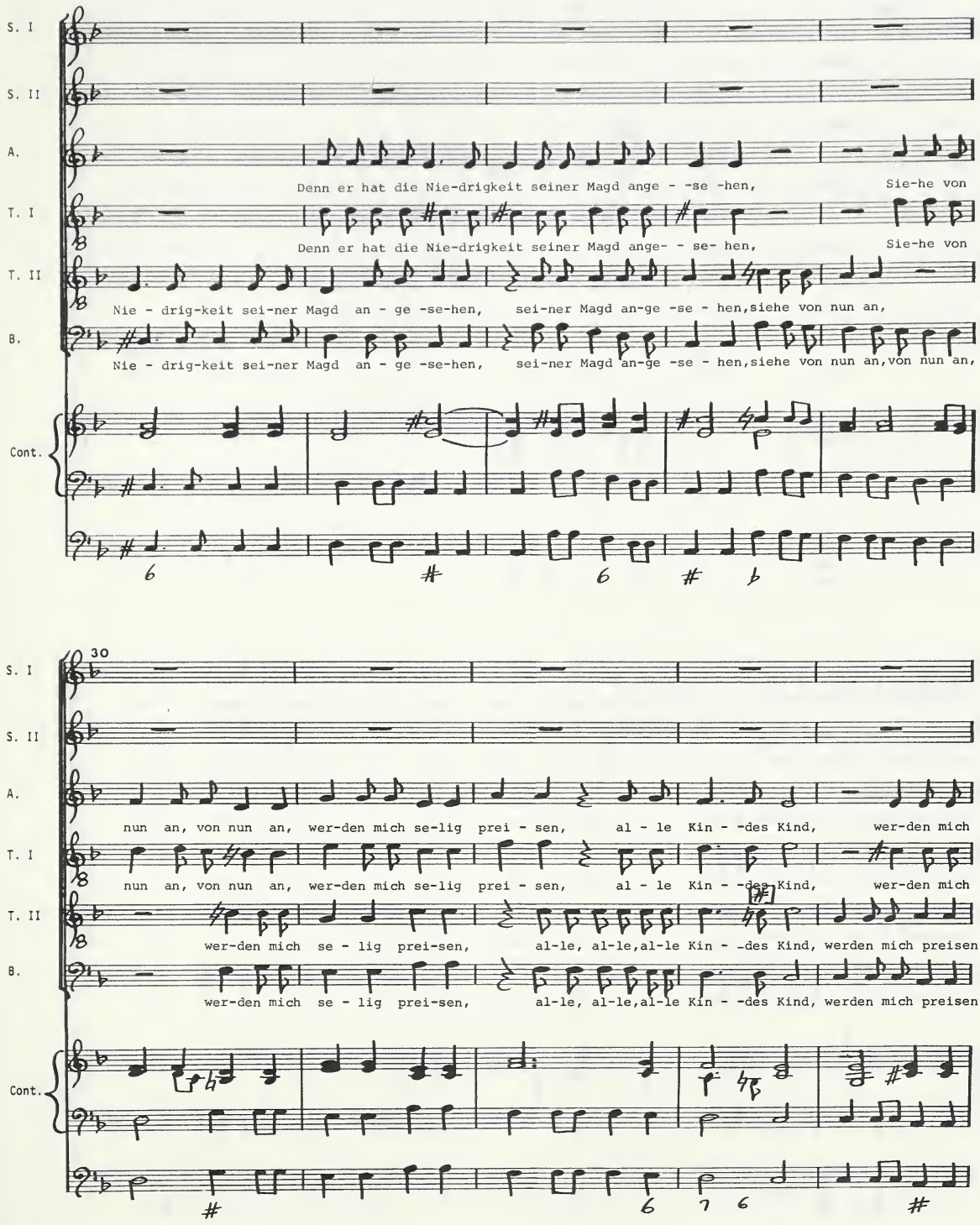
MOTET NUMBER 27

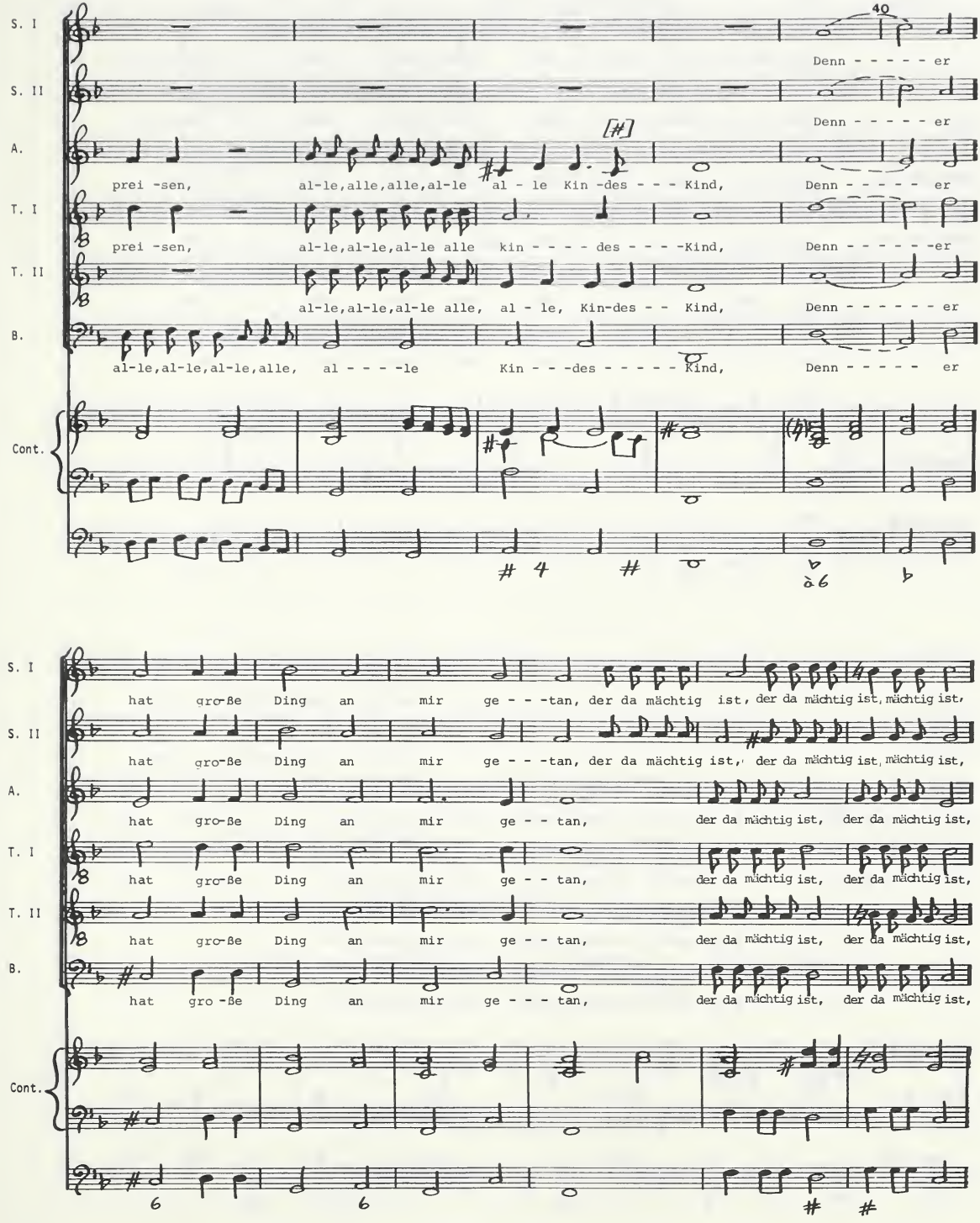
MEINE SEELE ERHEBT DEN HERREN

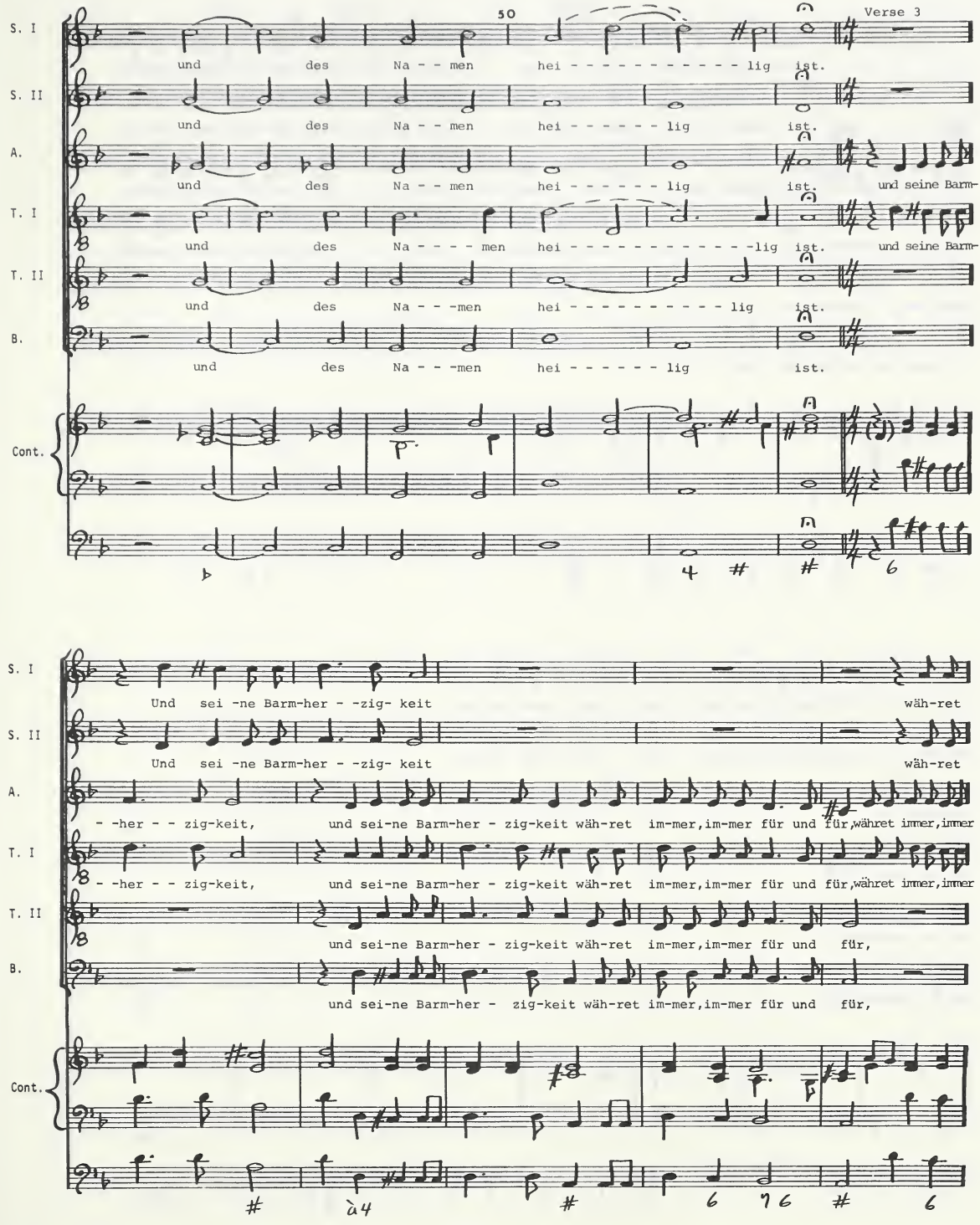
Meine Seele erhebt den Herren


Verse 1
S. I
S. II
A.
T. I
T. II
B.
Cont.
Mei - - - - - - - - - ne See - - - le er - - hebt den Her - - - - - - - - ren,
Mei - - - - - - - - - ne Seel' er - - - - hebt den Her - - - - - - - - ren,
Mei - - - - - - - - - ne Seel' er - - - - hebt den Her - - - - - - - - ren,
Mei - - - - - - - - - ne Seel' er - - - - hebt den Her - - - - - - - - ren,
Mei - - - - - - - - - ne Seel' er - - - - hebt den Her - - - - - - - - ren,
Mei - - - - - - - - - ne Seel' er - - - - hebt - - - - den Her - - - - - - - - ren,
à 6
10
und mein Geist freu - - - - - - - - - - - - - et sich
und mein Geist freu - - - - - - - - - - - - - et sich
und mein Geist freu - - - - - - - - - - - - - et sich, und mein Geist freu - - - -
und mein Geist freu - - - - - - - - - - - - - et sich, und mein Geist
und mein Geist freu - - - - - - - - - - - - - et sich,
und mein Geist freu - - - - - - - - - - - - - et sich, und mein Geist freu - - - -
à 6

S. I
S. II
A.
T. I
T. II
B.
Cont.
freu - - - - - - - - - - - - et sich, und mein Geist freu - et sich, und mein Geist freu - et sich, Got- -
- - - - et sich, und mein Geist freu - et sich, und mein Geist freu - et sich, Got- -
freu - -et sich, und mein Geist freu - et sich, und mein Geist freu - et sich, Got- -
und mein Geist freu - - - - - - - - - - - et sich, und mein Geist freu - et sich, Got- -
und mein Geist freu - - - - - - - - - - - et sich, und mein Geist freu - et sich, Got- -
20
Verse 2
- - - - - - tes mei - - nes Hei - - - lan - - - - - - - - - - - des;
- - - - - - tes mei - - nes Hei - - - - - - - - lan - - - - - - des;
- - - - - - tes mei - - nes Hei - - - - - - - - lan - - - - - - des;
- - - - - - tes mei - - - - nes Hei - - - - - - - - lan - - - - - - des;
- - - - - - tes mei - - - nes Hei - - - - - - - - - - - - - - - lan - des;
denn er hat die
- - - - - - - - tes mei - - - nes Hei - - - - - - - - lan - - - - - - des;
denn er hat die


S. I
S. II
A.
T. I
T. II
B.
Cont.
Denn er hat die Nie-drigkeit seiner Magd ange - -se -hen,
Sie-he von
Denn er hat die Nie-drigkeit seiner Magd ange- - se- hen,
Sie-he von
Nie - drig-keit sei-ner Magd an - ge -se-hen,
sei-ner Magd an-ge -se - hen,siehe von nun an,
Nie - drig-keit sei-ner Magd an - ge -se-hen,
sei-ner Magd an-ge -se - hen,siehe von nun an,von nun an,
30
nun an, von nun an, wer-den mich se-lig prei - sen, al - le Kin - -des Kind, wer-den mich
nun an, von nun an, wer-den mich se-lig prei - sen, al - le Kin - -des Kind, wer-den mich
wer-den mich se - lig prei-sen, al-le, al-le,al-le Kin - -des Kind, werden mich preisen,
wer-den mich se - lig prei-sen, al-le, al-le,al-le Kin - -des Kind, werden mich preisen,


40
S. I
S. II
A.
T. I
T. II
B.
Cont.
Denn - - - - - er
prei -sen, al-le,alle,alle,al-le al - le Kin -des - - - Kind,
prei -sen, al-le,al-le,al-le alle kin - - - - des - - - -Kind,
al-le,al-le,al-le alle, al - le, Kin-des - - Kind,
al-le,al-le,al-le,alle, al - - - -le Kin - - -des - - - - - Kind,
hat gro-ße Ding an mir ge - - -tan, der da mächtig ist, der da mächtig ist, mächtig ist,
hat gro-ße Ding an mir ge - - tan, der da mächtig ist, der da mächtig ist,
hat gro -ße Ding an mir ge - - - tan, der da mächtig ist, der da mächtig ist,


50
Verse 3
S. I
und des Na - - men hei - - - - - - - - - - - lig ist.
S. II
und des Na - - men hei - - - - - - lig ist.
A.
und des Na - - men hei - - - - - - lig ist. und seine Barm-
T. I
und des Na - - - - men hei - - - - - - - - - - - - lig ist. und seine Barm-
T. II
und des Na - - -men hei - - - - - - - - - - lig ist.
B.
und des Na - - -men hei - - - - - - lig ist.
Cont.
Und sei -ne Barm-her - -zig- keit wäh-ret
Und sei -ne Barm-her - -zig- keit wäh-ret
- -her - - zig-keit, und sei-ne Barm-her - zig-keit wäh-ret im-mer,im-mer für und für,währet immer,immer
- -her - - zig-keit, und sei-ne Barm-her - zig-keit wäh-ret im-mer,im-mer für und für,währet immer,immer
und sei-ne Barm-her - zig-keit wäh-ret im-mer,im-mer für und für,
und sei-ne Barm-her - zig-keit wäh-ret im-mer,im-mer für und für,

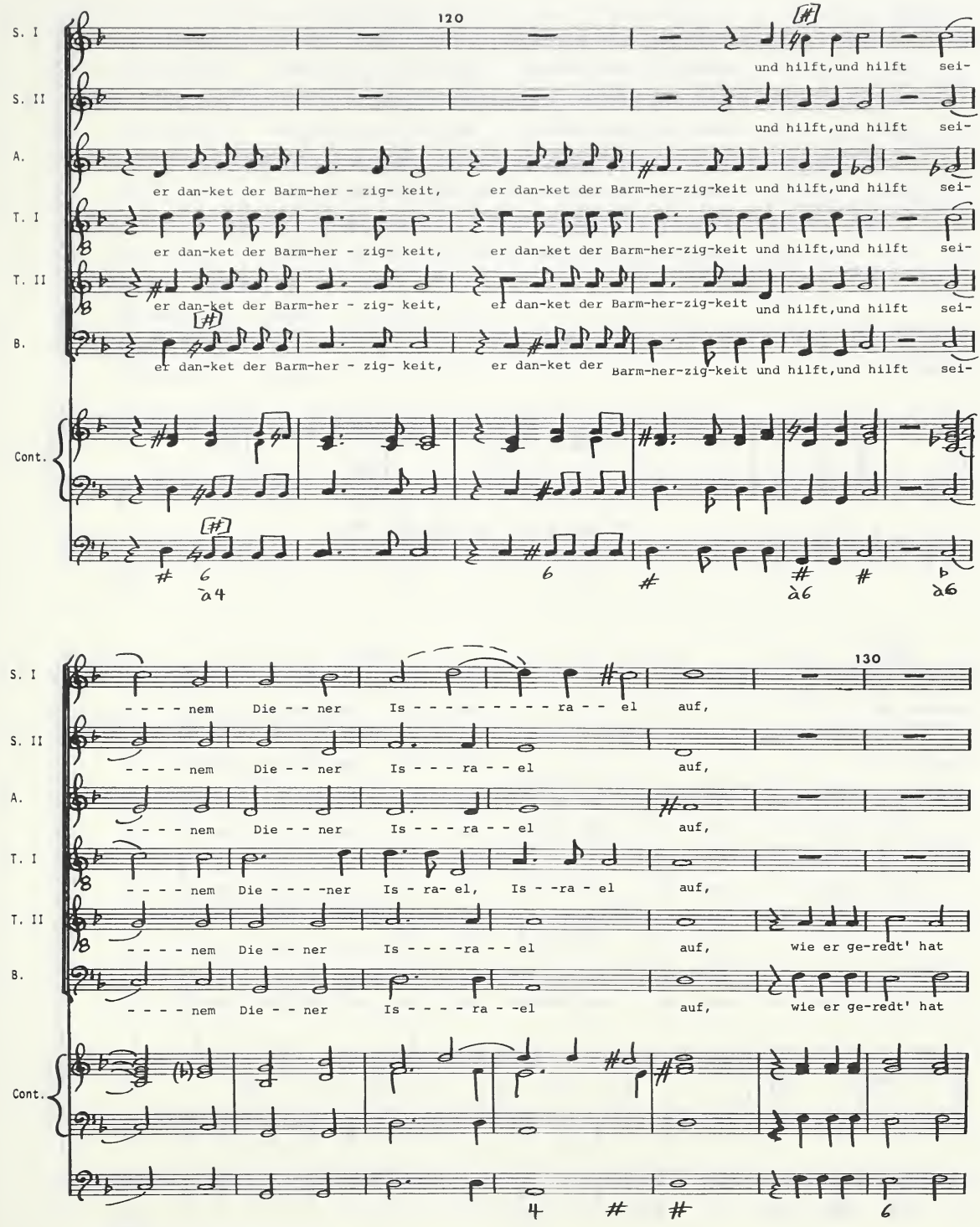
60
S. I
im-mer, im-mer für und für bei de -nen, bei de -nen, die ihn fürch - ten.
S. II
im-mer, im-mer für und für bei de -nen, bei de - -nen, die ihn fürch - ten.
A.
im-mer, im-mer für und für bei de - nen, die ihn fürch-ten bei de-nen die ihn fürch-
T. I
im-mer, im-mer für und für bei de - nen, die ihn fürch - - - - - ten, bei de-nen die ihn fürch-
T. II
bei de-nen die ihn fürch-
B.
bei de-nen die ihn fürch - -
Cont.
70
S. I
Er - - - - - - ü - - bet Ge - walt mit sei - -nem Arm und zerstreuet, und zerstreuet
S. II
Er - - - - - - ü - - bet Ge - walt mit sei - -nem Arm und zerstreuet, und zerstreuet
A.
- ten. Er - - - - - - ü - - bet Ge - walt mit sei - - nem Arm und zerstreuet
T. I
- ten. Er - - - - - - ü - - bet Ge - -walt mit sei - nem Arm und zerstreuet, und zer-
T. II
- ten. Er - - - - - ü - - bet Ge - -walt mit sei - - nem Arm und zerstreuet, und zer-
B.
- ten. Er - - - - - ü - - bet Ge - -walt mit sei - nem Arm und zerstreuet, und zer
Cont.
à6

S. I
S. II
A.
T. I
T. II
B.
Cont.
und zer-streuet,und zerstreuet, die hof - fär - -tig sind in ih - res
und zer-streuet,und zerstreuet, die hof - fär - -tig sind in ih - res
und zerstreuet, und zerstreuet, die hof - fär - -tig sind in ih - - res
-streuet, und zer-streuet,und zerstreuet, die hof - fär - -tig sind in ih - - res
-streuet, und zer-streuet,und zerstreuet, die hof - fär - -tig sind in ih - -res
- streuet, und zer-streuet,und zerstreuet, die hof - -fär - -tig sind in ih - -res
80
Her - - - - - - - - - - zen Sinn.
Verse 4
Er, er stö-ßet die Gewaltigen vom Stuhl, er
Her - - - - - - zen Sinn.
Er, er stö-ßet die Gewaltigen vom Stuhl, er
Her - - - - - - zen Sinn.
Her - - - - - - - - - - zen Sinn.
Er, - - - - - -
Her - - - - - - - - - - - zen Sinn.
Er, - - - - - -
Her - - - - - -zen Sinn.
Er, er stö-ßet die Gewaltigen vom Stuhl, er

S. I
S. II
A.
T. I
T. II
B.
Cont.
stö-ßet die Ge-wal-tig-en vom Stuhl,
er stößet die Gewaltigen vom Stuhl und erhebet er-
stö-ßet die Ge-wal-tigen vom Stuhl,
er stößet die Gewaltigen vom Stuhl, und er
er stößet die Gewaltig-en vom Stuhl
und erhebet,und er-
stö - - - - ßet die Ge - - - - - - wal - - - ti - - - - - - gen vom Stuhl
stö - - - - ßet die Ge - - - - - - wal - - - ti - - - - - - gen vom Stuhl
stö-ßet die Ge-wal-tigen vom Stuhl,
er stößet die Gewaltigen vom Stuhl und er
90
-he- bet die Nie-dri - gen.
-he- bet die Nie-dri - gen.
-he- bet die Nie-dri - gen.
und er -he-bet,und er-he-bet,
und er-hebet,und er-hebet die Nie- dri -
und - - - - er - - - -he - - - - -bet die Nie - - dri - - - -
und - - - - er - - - -he - - - - -bet die Nie - - - dri - - -
-he-bet die Nie-dri - gen.
und er - -he -bet,
und er - he-bet und er- he - - - - bet die Nie-dri-

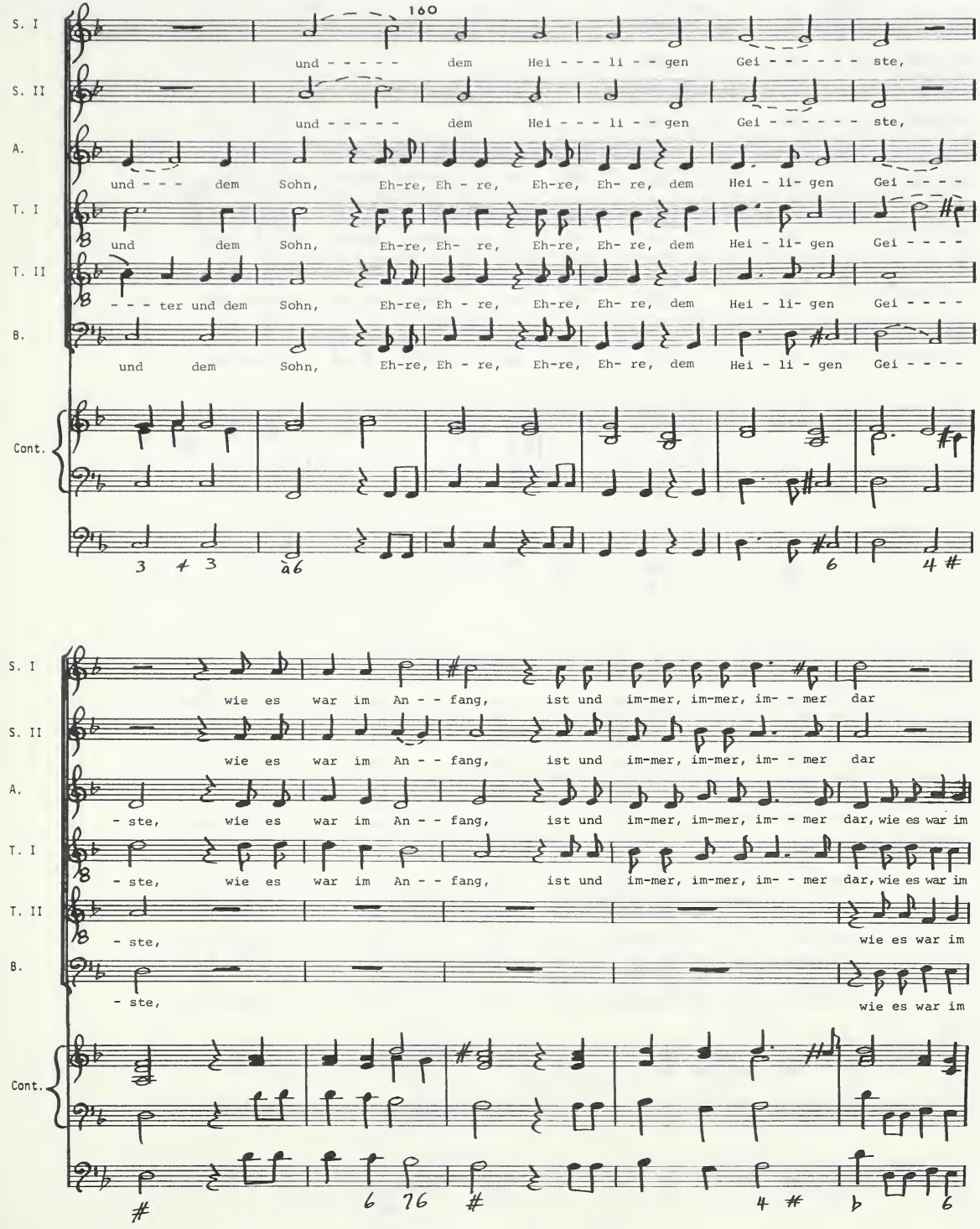
100
S. I
S. II
A.
T. I
T. II
B.
Cont.
Die Hun - - - - gri - - gen, die Hun - - - - gri - gen, fül-let
- gen.
er mit Gü - - - tern
und läßt die Rei-chen leer,
er mit Gü - - - -tern, fül-let er mit Gü - - - tern und läßt die Rei-chen leer,
fül-let er mit Gü - - - tern und läßt die Rei-chen leer,

Verse 5
S. I
und läßt die Rei - - - - - - - - - - chen leer.
Er danket der Barm-her -zig-keit,
S. II
und läßt die Rei - - - - - chen leer.
Er danket der Barm-her -zig-keit,
A.
und läßt die Rei - - - - - chen leer.
Er danket der Barm-her -zig-keit,
T. I
und läßt die Rei - - - - - - - - - -chen leer.
Er danket der Barm-her -zig-keit,
T. II
und läßt die Rei - - - - - - - - - - chen leer.
B.
und läßt die Rei - - - - - - chen leer.
Cont.
S. I
er dank-et der Barm- her - -zig-keit und hilft, und hilft sei-nem Die-ner Is - - - ra- el,
S. II
er dank-et der Barm- her - -zig-keit und hilft, und hilft sei-nem Die-ner Is - - - ra- el,
A.
er dank -et der Barm-her - -zig-keit und hilft, und hilft sei-nem Die-ner Is - - -ra - el,
T. I
er dank -et ser Barm-her - - -zig-keit und hilft, und hilft sei-nem Die-ner Is - - ra -el,
T. II
B.
Cont.

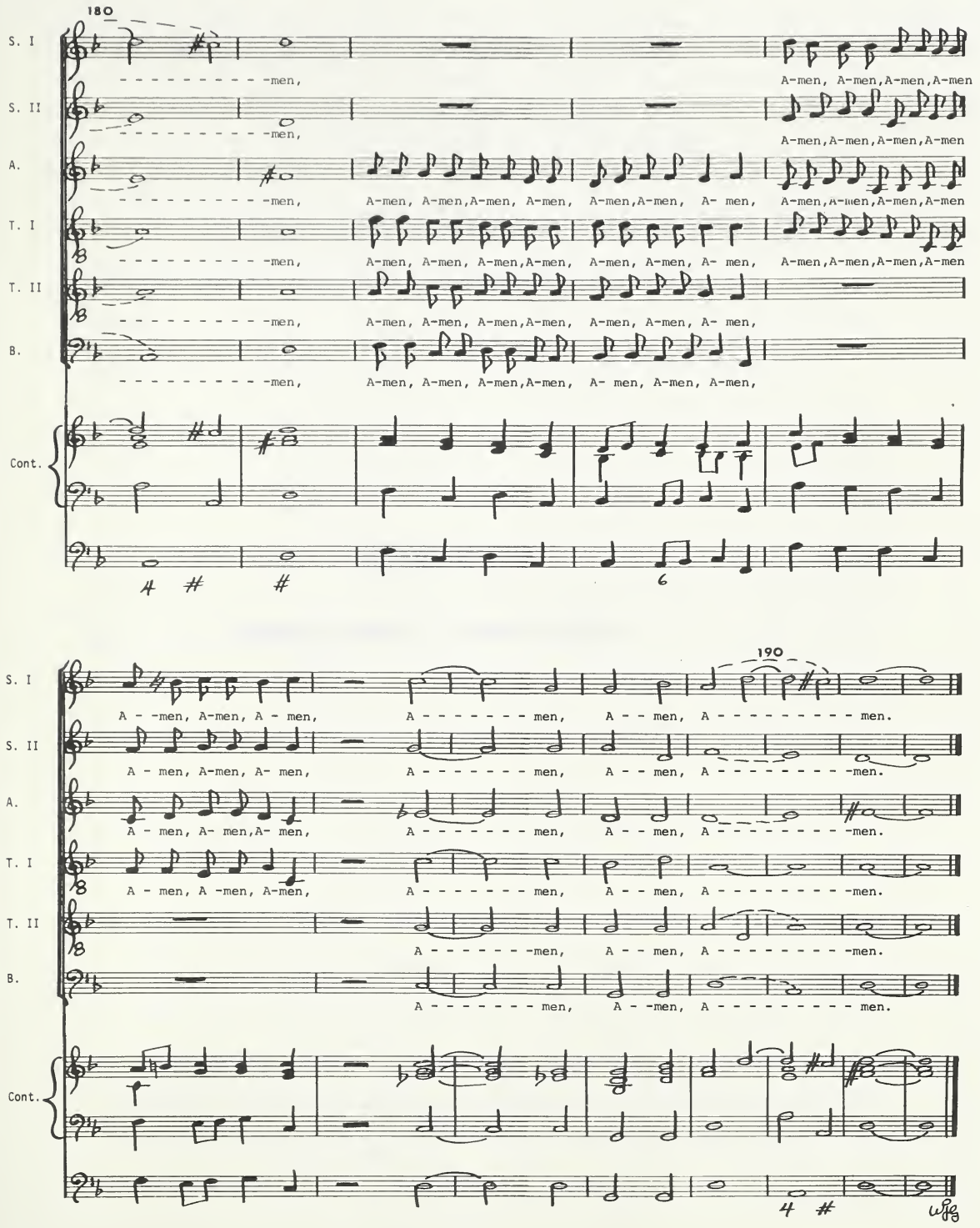

120
S. I
und hilft,und hilft sei-
S. II
und hilft,und hilft sei-
A.
er dan-ket der Barm-her - zig- keit, er dan-ket der Barm-her-zig-keit und hilft,und hilft sei-
T. I
er dan-ket der Barm-her - zig- keit, er dan-ket der Barm-her-zig-keit und hilft,und hilft sei-
T. II
er dan-ket der Barm-her - zig- keit, er dan-ket der Barm-her-zig-keit und hilft,und hilft sei-
B.
er dan-ket der Barm-her - zig- keit, er dan-ket der Barm-her-zig-keit und hilft,und hilft sei-
Cont.
130
S. I
- - - - nem Die - - ner Is - - - - - - - - - ra - - el auf,
S. II
- - - - nem Die - - ner Is - - - ra - - el auf,
A.
- - - - nem Die - - ner Is - - - ra - - el auf,
T. I
- - - - nem Die - - - -ner Is - ra- el, Is - -ra - el auf,
T. II
- - - - nem Die - - ner Is - - - -ra - - el auf, wie er ge-redt' hat
B.
- - - - nem Die - - ner Is - - - - ra - -el auf, wie er ge-redt' hat
Cont.

S. I
wie - - - - - - - - er ge- redt' hat un - -sern Vä - - - - - tern,
S. II
wie - - - - - - - - er ge- redt' hat un - -sern Vä - - - - - tern,
A.
wie er ge- redt' hat, wie er ge-redt'hat un - -sern Vä - - - - - tern,
T. I
wie er ge- redt' hat, wie er ge-redt' hat un - -sern Vä - - - - - tern,
T. II
un -sern Vä - - - tern,
B.
un-sern Vä - - - - -tern,
Ab- ra-ham,
Cont.
140
S. I
Ab - -ra-ham und sei -nen Sa - - men,
Ab - ra-ham
S. II
Ab - -ra- ham und sei -nen Sa - - men,
Ab - ra-ham
A.
Ab - -ra- ham und sei -nen Sa - - men, und sei -nen Sa - men e - - -wig - lich,
T. I
Ab - -ra- ham und sei -nen Sa - - men, und sei -nen Sa - men e - - -wig - lich,
T. II
Ab - -ra- ham und sei - nen Sa - - men, und sei -nen Sa - men e - - -wig - lich,
B.
Ab - -ra- ham und sei - nen Sa - - men, und sei -nen Sa - men e - - -wig - lich,
Cont.

150
Verse 6
S. I
S. II
A.
T. I
T. II
B.
Cont.
Ab - ra- ham, und sei - nen Sa - -men e - - - - - - - - - -wig -lich. Eh - - -
Ab - ra- ham, und sei - nen Sa - -men e - - - - - wig - - - - -lich. Eh - - -
Ab - ra -ham, und sei - nen Sa - -men e - - - - - - -wig - - - -lich. Ehre sei dem
Ab - ra -ham, und sei - nen Sa - -men e - - - - - - - - - - wig -lich. Ehre sei dem
Ab - ra -ham, und sei - nen Sa - -men e - - - - - - - - -wig - - -lich. Ehre sei dem
Ab - ra -ham, und sei - nen Sa - -men e - - - - - -wig - - - -lich. Ehre sei dem
à 6
- - - - - - - -re sei dem Va - - - -ter und dem Sohn
- - - - - - - -re sei dem Va - - - -ter und dem Sohn
Va - ter, Eh -re sei dem Va - ter, dem Va -ter und - - - - - - - - dem Sohn, dem Va - ter
Va - ter, Eh- re sei dem Va - ter, dem Va - - - ter und dem Sohn, dem Va - ter
Va - ter, Eh- re sei dem Va - ter, dem Va - - - ter und dem Sohn, dem Va - - -
Va - ter, Eh-re sei dem va - ter, dem va - - - ter und dem Sohn, dem Va - ter
à 4


160
S. I
und - - - - - dem Hei - - - li - - gen Gei - - - - - - ste,
S. II
und - - - - - dem Hei - - - li - - gen Gei - - - - - - ste,
A.
und - - - dem Sohn, Eh-re, Eh - re, Eh-re, Eh- re, dem Hei - li- gen Gei - - - -
T. I
und dem Sohn, Eh-re, Eh- re, Eh-re, Eh- re, dem Hei - li- gen Gei - - - -
T. II
- - - ter und dem Sohn, Eh-re, Eh - re, Eh-re, Eh- re, dem Hei - li- gen Gei - - - -
B.
und dem Sohn, Eh-re, Eh - re, Eh-re, Eh- re, dem Hei - li - gen Gei - - - -
Cont.
3 4 3
à 6
6
4
S. I
wie es war im An - - fang, ist und im-mer, im-mer, im- - mer dar
S. II
wie es war im An - - fang, ist und im-mer, im-mer, im- - mer dar
A.
- ste, wie es war im An - - fang, ist und im-mer, im-mer, im- - mer dar, wie es war im
T. I
- ste, wie es war im An - - fang, ist und im-mer, im-mer, im- - mer dar, wie es war im
T. II
- ste, wie es war im
B.
- ste, wie es war im
Cont.
#
6
7 6
#
4 #
♭
6

170
S. I
S. II
A.
T. I
T. II
B.
Cont.
An - - -fang ist und im -mer, im-mer, im - mer dar
und - - - - von E - -wig-keit zu
E - - -wig -keit, und von E - - wig-keit zu E - - wig-keit, A - - - - -


180
S. I
S. II
A.
T. I
T. II
B.
Cont.
-men,
A-men, A-men,A-men,A-men
A-men,A-men,A-men,A-men
A-men, A-men,A-men, A-men, A-men,A-men, A- men, A-men,A-men,A-men,A-men
A-men, A-men, A-men,A-men, A-men, A-men, A- men, A-men,A-men,A-men,A-men
A-men, A-men, A-men,A-men, A-men, A-men, A- men,
A-men, A-men, A-men,A-men, A- men, A-men, A-men,
190
A - -men, A-men, A - men, A - - - - - - - men, A - - men, A - - - - - - - - - men.
A - men, A-men, A- men, A - - - - - - - men, A - - men, A - - - - - - - - -men.
A - men, A- men,A- men, A - - - - - - - men, A - - men, A - - - - - - - - -men.
A - men, A -men, A-men, A - - - - - - - men, A - - men, A - - - - - - - - -men.
A - - - - - - - -men, A - - men, A - - - - - - - - -men.
A - - - - - - - men, A - -men, A - - - - - - - - men.

APPENDIX B

HAMMERSCHMIDT'S COMPOSITIONS

HAMMERSCHMIDT'S COMPOSITIONS

Following is a list of the works of Andreas Hammerschmidt arranged chronologically under the general headings: Sacred Music, Songs, Instrumental Music, and Miscellaneous Works. Only works published in Hammerschmidt's lifetime are included in this part of the list. Additional works known to exist or to have existed, as well as individual compositions found in other collections are listed under Manuscripts and Unpublished Works, which also contains manuscripts thought to be in autograph. The lists have been prepared according to the most recent information available, including the author's personal inspection of many works. Other bibliographies consulted include the Leichtentritt bibliography in *Denkmäler Deutscher Tonkunst*, Series I, Volume 40, the Eitner *Quellenlexikon*, Harold Mueller's dissertation and other sources referred to in this study. Where possible, the locations of early published copies have been included and have been verified both by the RISM Zentralsecretariat, Kassel and, in many cases, by the author. Many East German locations have been further confirmed by the Deutsche Staatsbibliothek in East Berlin.

I SACRED MUSIC

1. *Musicalischer Andacht Erster Theil das ist: Geistliche Concerten, mit I, II., III. und IV. Stimmen, sampt dem Generalbass gesetzt von Andr. Hammerschmied, Org. zu St. Peter i. Freib.*, Freiberg: Georg Beuther, 1639.

   Dedication dated February 1, 1638.

   Contents: Twenty-one compositions for voices and Continuo. (Hugo Leichtentritt omits No. VIII, *Fürchtet euch nicht.*) Published in four part-books.

   Locations: Augustusburg, Pfarr-Archiv; Berlin, Deutsche[1] Staatsbibliothek; Brandenburg, Bibliothek der Katharinenkirche; Breslau, Stadtbibliothek (*); Danzig, Stadtbibliothek; Dresden, Sächsische Landesbibliothek; Frankfurt, Bibliothek; Gelenau, Pfarrarchiv; Halle, Marienbibliothek; Leipzig, Musikbibliothek; London, British Museum; Mügeln, Pfarrarchiv; Mühlhausen, Blasiuskirche (*); Regensburg, Proske Bibliothek (*); Rudolfstadt, Staatsarchiv; Washington, Library of Congress; Weimar, Musikhochschule (*); Västerås, Stifts- och Landsbiblioteket; Zittau, Christian-Weise Bibliothek.

1.(a) Second edition of 1651.

   Locations: Luckau, Nikolaikirche; Rochester, Sibley Music Library; Wien, Gesellschaft der Musikfreunde; Wittenberg, Stadtkirche; Wolfenbüttel, Herzog-August Bibliothek; Zürich, Zentralbibliothek.

   NOTE: A microfilm copy of the 1639 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

2. *Musicalisher Andachten Ander Teil das ist Geistliche Madrigalien mit 4. 5 und 6 Stimmen sambt einem General-Bass Benebenst einer fünffstimmigen Capella so nach Beliebung gebraucht oder aussen gelassen werden kan. Componirt von Andreass Hammerschmieden, Org. zur Zittau*, Freiberg: Georg Beuther, 1641.

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[1] An asterisk (*) indicates an incomplete set.

Dedication dates January 28, 1641.

Contents: Thirty-four compositions for voices and continuo, seventeen of which were later published as *Capella Geistlicher Madrigalien* in 1641. The former set consists of eleven part-books.

Locations: Barth, Kirchenbibliothek; Breslau, Stadtbibliothek (*); Brandenburg, Bibliothek der Katharinenkirche (10 books); Danzig, Stadtbibliothek (*); Dresden, Sächsische Landesbibliothek; Franfurt, Bibliothek; Grimma, Landesschule; Halle, Marienbibliothek(*); Hannover, Bibliothek; Kassel, Landesbibliothek (11 books); Leipzig, Stadtbibliothek (*); London, British Museum (*); Minneapolis, Library of the University of Minnesota; Nürnberg, Germanisches Museum (*); Regensburg, Proske Bibliothek (*); Rochester, Sibley Music Library (*); Schwarzenberg, Kirchenbibliothek; Västerås, Stifts-och Landsbiblioteket; Washington, Library of Congress; Wittenberg, Kirchenbibliothek (*); Wroclaw, Biblioteka Uniwersytecka; Zürich, Zentralbibliothek (*).

2.(a) Second Edition of 1650.

Locations: Berlin, Deutsche Staatsbibliothek (*); Leipzig, Musikbibliothek (*); London, Royal College of Music (*); London, British Museum (*); Luckau (*); Mügeln, Pfarrarchiv (*); Neustadt/Orla, Pfarrarchiv (*); New York, Public Library (*); Weimar, Musikhochschule (*); Västerås, Stifts-och Landsbiblioteket (*); Wien, Nationalbibliothek (*); Wolfenbüttel, Herzog-August Bibliothek (*).

2.(b) Third Edition of 1659.

Locations: Arnstadt, Kirchenbibliothek (*); Eisenach, Landeskirchenrat (*); Gelena [Saxony], Kirchenarchiv (6 books); Großbrennbach (*); London, British Museum (*); Zittau, Christian-Weise Bibliothek (*).

NOTE: A microfilm copy of the 1641 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

3. *Musicalischer Andachten Dritter Theil das ist Geistliche Symphonien Mit 1. und 2. Vocal Stimmen, zwey Violinen, sampt einem Violon, Nebenst einem General Bass für die Orgel, Lauten, Spinet, &c. Andreas Hammerschmidt Org. bey S. Johann zur Zittaw in Ober-Lausitz*, Freiberg: Georg Beuther, 1642.

Dedication dated May 1, 1642.

Contents: Thirty-one compositions for voices and instruments with continuo and printed in six part-books.

Locations: Berlin, Deutsche Staatsbibliothek (books 1, 5, 6); Brandenburg, Domstift; Dresden, Sächsische Landesbibliothek; Frankfurt, Bibliotheken (6 parts); Grimma, Landesschule (6 parts); Halle Marienbibliothek; Kassel, Landesbibliothek; London, British Museum; Mügeln, Pfarrarchiv; New York, Public Library; Regensburg, Proske Bibliothek (books 3, 4, 6); Weimar, Musikhochschule; Wien, Gesellschaft der Musikfreunde (6 parts); Wolfenbüttel, Herzog-August Bibliothek (*); Zittau, Christian-Weise Bibliothek.

3.(a) Second Edition of 1652.

Locations: Berlin, Deutsche Staatsbibliothek (6 parts); Leipzig, Musikbibliothek (*); London, British Museum; Rochester, Sibley Music Library; Zürich, Zentralbibliothek.

NOTE: A microfilm copy of the 1642 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

4. *Vierter Theil Musicalischer Andachten Geistlicher Moteten undt Concerten Mit 5. 6. 7. 8. 9. 10. 12. und mehr Stim̃en, nebenst einem gedoppelten General Bass componirt von Andreas Hammerschmiden*, Freiberg: Georg Beuther, 1646.

Dedication dated May 1, 1646, with a portrait dated 1646, *Aetatis* 34, "*Pontanus Bohemus*".

Contents: Forty compositions for voices and instruments in ten part-books.

Locations: Berlin, Deutsche Staatsbibliothek; Breslau, Bibliothek(*); Brandenburg, Bibliothek der Katharinenkirche; Brussels, Conservatoire; Danzig, Stadtbibliothek; Dippoldiswalde,

Kirchenbibliothek(*); Dresden, Sächsische Landesbibliothek; Erfurt, Michaeliskirche; Greifswald, Universitätsbibliothek (*); Grimma, Landesschule; Halle, Marienbibliothek; Lund [Sweden], University Library (*); Minneapolis, Library of the University of Minnesota; New York, Public Library; Regensburg, Proske Bibliothek (*); Rochester, Sibley Music Library; Sträbgnär, Roggebiblioteket; Pforta, Landesschule; London, British Museum; London, Royal College of Music (*); Udestedt, Pfarrarchiv (*); Uppsala, University Library (*); Västerås, Stifts-och Landsbiblioteket; Wolfenbüttel, Herzog-August Bibliothek (*); Zürich, Zentralbibliothek (*).

4.(a) Second Edition of 1654

Locations: Berlin, Deutsche Staatsbibliothek (8 parts); Büdingen, Gräfliches Ysemburg'sches Archiv (10 parts); Jever, Mariengymnasium (*); Uppsala, University Library (*); Wolfenbüttel, Herzog-August Bibliothek (*); Zürich, Zentralbibliothek (*).

4. (b) Third Edition of 1669

Locations: Berlin, Musikbibliothek des Joachimsthalischen Gymnasiums (10 parts and manuscript score); Berlin, Statsbibl.-Preuß. Kulturbesitz; London, British Museum (*); Pretzschendorf, Pfarrarchiv; Växjö, Landesbiblioteket; Waldheim, Pfarr-Bibliothek (*).

NOTE: A microfilm copy of the 1646 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

5. *Andreas Hammerschmidts Chor-Music Mit V u. VI Stimmen Auff Madrigal Manier, nebenst dem Basso Continuo Fünffter Theil Musicalischer Andachten*, Leipzig: Samuel Scheibe, 1653 [Printed in Freiberg by Georg Beuther, 1652].

Dedication dated October 19, 1652.

Contents: Thirty-one compositions for voices in six part-books.

Locations: Arnstadt, Kirchenbibliothek (*); Berlin, Deutsche Staatsbibliothek (*); Brandenburg, Katharinenkirche; Dresden, Sächsische Landes-

bibliothek; Eisenach, Landesbibliothek; Glashütte, Pfarrarchiv (*); Grimma, Landesschule; Großbrenbach, Pfarrarchiv (*); Haarhausen, Kirche; Karlsruhe, Landesbibliothek (*); Leipzig, Stadtbibliothek (*); Luckau (*); Lüneberg, Stadtbibliothek; Mügeln, Pfarrarchiv (*); Neustadt/Orla, Pfarrarchiv (*); New York, Columbia University Library (*); Nürnberg, Bibliothek des Germanischen Museums (*); Prague, Narodni Muzeum (*); Rochester, Sibley Music Library; Rudolfstadt, Staatsarchiv, Weimar, Musikhochschule (*); Västrås, Bibliothek der Gymnasiums (5 parts); Wien, Nationalbibliothek (*); Wolfenbüttel, Herzog-August Bibliothek; Zittau, Christian-Weise Bibliothek (in partitura, Handschrift, perhaps autograph); Zürich, Zentralbibliothek (*); Zwickau, Ratsschulebibliothek (4 parts).

6. *Dialogi oder Gespräche zwischen Gott undt Einer gläubigen Seelen, Auss den Biblischen Texten zuesammen gezogen und Componirt in 2. 3. und 4. Stimmen nebenst dem Basso continuo. Andr. Hammerschmid. Erster Theil,* Dresden: Gimel Bergens Erben, 1645.

Dedication dated Zittau, April 20, 1645.

Contents: Twenty-two compositions for voices and instruments published in five part-books.

Locations: Berlin, Deutsche Staatsbibliothek; Berlin, Hochschule für Musik (*); Brandenburg, Katharinenkirche (*); Budapest, National Library (*); Danzig, Stadtbibliothek; Dresden Sächsische Landesbibliothek; Grimma, Landesschule; Halle, Marienbibliothek; Kassel, Landesbibliothek; Leipzig, Musikbibliothek (*); London, British Museum; Mühlhausen, Blasiuskirche (*); Regensberg, Proske Bibliothek; Saalfeld, Heimatmuseum; Uppsala, University Library (parts 1 & 2); Warsaw, University Library (*); Washington, Library of Congress; Wien, Gesellschaft der Musikfreunde; Zürich, Zentralbibliothek.

6. (a)Second Edition of 1652.

Locations: Detmold, Landesbibliothek (*); Dresden, Sächsische Landesbibliothek; Glashütte, Pfarr-

archiv(*); Leipzig, Stadtbibliothek (parts 1 & 2); Zittau, Christian-Weise Bibliothek.

NOTE: The University Library at Torun and the Landesbibliothek at Växjö report the existence of an edition of 1654. Both sets are incomplete.

6. (b) Third [Fourth?] Edition of 1669 (Dresden: Christian Bergen).

NOTE: According to Eitner, the 1669 contains only fifteen compositions [cf. Mueller, p. 26].

Locations: Berlin, Deutsche Staatsbibliothek (*); Berlin, Hochschule für Musik (*); Herborn, Theologisches Seminar (*); Växjö, Landesbiblioteket (*); Wiesbaden, Landesbibliothek (parts 4 & 5 only).

NOTE: A microfilm copy of the 1645 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

7. *Geistlicher Dialogen Ander Theil, Darinnen Herrn Opitzens Hohes Lied Salomonis In 1. und 2. Vocal-Stimmen, 2 Violinen, einem Instrumentale und General-Bass componiret Andr. Hammerschmied,* Dresden: Gimel Bergens Erben, 1645.

Dedication dated Zittau, September 29, 1645.

Contents: Fourteen compositions for voices and instruments published in six part-books.

Locations: Berlin, Deutsche Staatsbibliothek; Brandenburg, Katharinenkirche; Brussels, Bibliotèque Royale, Dresden, Sächsische Landesbibliothek; Halle, Marienbibliothek; Kassel, Landesbibliothek (*); Leipzig, Musikbibliothek; Luckau, Bibliothek; Regensburg, Proske Bibliothek (*); Saalfeld, Heimatmuseum; Schwartzenberg, Kirchenbibliothek; Wolfenbüttel, Herzog-August Bibliothek; Zittau, Christian-Weise Bibliothek; Zürich, Zentralbibliothek.

NOTE: A microfilm copy of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

7. (a) Second Edition of 1652.

NOTE: A copy of the 1652 edition (parts 1 and 2 only) were located in Leipzig, according to Eitner, but the RISM Zentralsecretariat states that this edition

"cannot be found". On the list sent to the Deutsche Staatsbibliothek, however, the Leipzig entry was not deleted.

7. (b) Third Edition of 1656.

NOTE: Eitner states that this edition was located in Berlin in the "Königlische Bibliothek" (since World War II, the Deutsche Staatsbibliothek). Once again RISM states that it "cannot be found" but it was not deleted from the East German list.

7. (c) Fourth Edition of 1658.

Locations: Berlin, Deutsche Staatsbibliothek (*); Detmold (*); Glashütte, Pfarrarchiv (*); Herborn (*); Torun (*); Växjö, Landsbiblioteket; Wiesbaden, Landesbibliothek (*).

8. *Motettae, Unius et Duarum vocum, Andr. Hammerschmid. Org. in Zittau, S. Johann. 1649*, Dresden: Christian und Melchoir v. Bergen, 1649.

Dedication dated Zittau, February, 1649.

Contents: Twenty compositions with Latin text for voices alone, published in two part-books.

Locations: Berlin, Deutsche Staatsbibliothek; Görlitz, Bibliothek in Görlitz der Gesellschaft der Wissenschaften; Lüneburg, Stadtbibliothek (*); Paris, Bibliotêque Nationale.

NOTE: A microfilm copy of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

9. *Andreas Hammerschmids Musicalische Gespräche über die EVANGELIA mit 4. 5. 6. und 7. Stimmen nebenst dem Basso continuo*, Dresden: Christian Bergen, 1655.

Dedication dated Zittau, April 20, 1655.

Contents: Thirty compositions for voices and instruments published in nine part-books.

Locations: Augustusburg, Bibliothek; Brandenburg, Katharinenkirche; Breslau, Bibliothek (*); Brussels, Bibliotêque Royale; Dresden, Sächsische Landesbibliothek; Halle, Marienkirche; Königsberg,

Universitätsbibliothek; London, British Museum; Rochester, Sibley Music Library; Saalfeld, Heimatmuseum; Schwartzenberg, Kirchenbibliothek; Sibiu; Stockholm, Bibliothek der Königlich Musik-Academie (*); Urbana, Ill., University of Urbana; Växjö, Landesbiblioteket; Västrås, Stifts-och Landsbiblioteket; Wien, Gesellschaft der Musikfreunde; Wien, Nationalbibliothek; Wolfenbüttel, Herzog-August Bibliothek; Zittau, Christian-Weise Bibliothek; Zürich, Zentralbibliothek.

NOTE: A microfilm copy of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

10. *Andreas Hammerschmidts Ander Theil Geistlicher Gespräche über die EVANGELIA Mit 5. 6. 7. und 8. Stimmen, nebenst dem BASSO CONTINUO,* Dresden: Christian Bergen, 1656.

Dedication dated Zittau, Anniversary [*Jubilate*], 1656.

Contents: Twenty-nine compositions for voices and instruments published in nine part-books.

Locations: Berlin, Deutsche Staatsbibliothek (*); Breslau, Bibliothek (*); Brussels, Bibliotèque Royale; Dresden, Sächsische Landesbibliothek; Halle, Marienkirche; Kassel, Landesbibliothek (*); Rochester, Sibley Music Library; London, British Museum (part 9 missing); Västrås, Stifts-och Landsbiblioteket; Växjö, Landsbiblioteket; Wien, Gesellschaft der Musikfreunde; Wien, Nationalbibliothek; Wolfenbüttel, Herzog-August Bibliothek; Zittau, Christian-Weise Bibliothek.

11. *Andres Hammerschmids Fest- Buss- und Dancklieder mit 5. und 10 Stimmen,* Dresden: Christian Bergen, 1659 [all other parts give the date as 1658].

Dedication dated Zittau, September 29, 1658.

Contents: Thirty-two compositions for voices and instruments, published in nine part-books. Poems of praise from Johann Rist and Christian Keimann are included.

Locations: Complete copies in: Augustusburg, Bibliothek; Brandenburg, Katharinenkirche; Dresden;

Sächische Landesbibliothek; Grimma, Landesschule; Halle, Marienkirche; Neustadt/Orla, Pfarrarchiv; Schwartzenberg, Kirchenbibliothek; Växjö, Landsbiblioteket; Weissensee i./Thür., Kirche; Wien, Gesellschaft der Musikfreunde; Wien, Nationalbibliothek; Zittau, Christian-Weise Bibliothek; Zürich, Zentralbibliothek.

Incomplete copies in: Berlin, Deutsche Staatsbibliothek; Berlin, Preuß. Kulturbesitz; Breslau, Bibliothek; Danzig; Eisenach, Landeskirchenrat; Goslar, Marktkirche; Heidelberg, Musikwissenschaftliches Seminar; Herborn, Theologisch Seminar; Leipzig, Musikbibliothek (8 parts, first part missing); Luckau, Schwerin Landesbibliothek; München, Bayrische Staatsbibliothek; Nürnberg, Germanisches Museum; Prague, University Library; Saalfeld, Heimat Museum; Torun; Udestedt, Pfarrarchiv; Warsaw, University Library; Wolfenbüttel, Herzog-August Bibliothek.

NOTE: Eitner has reported a manuscript copy of this work in the Ratsbibliothek in Kamenz, but RISM questions its existence.

12. *Andreas Hammerschmiedts Kirchen- und Tafel-Music darinnen 1. 2. 3. Vocal und 4.5.6. Instrumenta enthalten,* Zittau: Johann Caspar Dehnen, 1662 [published by the author].

Dedication dated Zittau, August 1, 1662.

Contents: Twenty-two compositions for voices and instruments published in nine part-books.

Locations: Complete copies in: Berlin, Graue Kloster; Dresden, Sächsische Landesbibliothek; Grimma Landesschule; Kamenz, Stadtarchiv; London, British Museum; Pforta, Landesschule; Pirna, Kirchenbibliothek; Schwarzenberg, Kirchenbibliothek; Sibiu; Strasbourg, Institut de Musicologie; Växjö, Landsbiblioteket; Waldenburg, Bibliothek; Waldheim, Pfarrarchiv; Wien, Gesellschaft der Musikfreunde; Wien, Nationalbibliothek; Wolfenbüttel, Herzog-August Bibliothek; Zittau, Christian-Weise Bibliothek; Zürich, Zentralbibliothek.

Incomplete copies in: Berlin, Deutsche Staatsbibliothek; Eisenach, Landeskirchenrat; Friedberg, Theologisch Seminar; Heidelberg, Musikwissenschaftliches Seminar; Leipzig, Musikbibliothek; Luckau; Mügeln; München, Staatsbibliothek; Nürnberg, Bibliothek des Germanischen Museums; Paris, Bibliotèque du Conservatoire; Saalfeld, Heimatmuseum; Uppsala, University Library.

13. *Andreae Hammerschmidii Missae, V. VI. VII. IIX. IX. X. XI. XII. et plurium vocum, tam uivae Voci, quam Instrumentis variis accommodatae,* Zittau: Christian Bergen, 1663.

Dedication dated Zittau, May 1, 1663.

Contents: Sixteen compositions for voices and instruments consisting of the Kyrie and Gloria of the Lutheran communion service (number XV adds the Sanctus) and published in thirteen part-books.

Locations: Berlin, Deutsche Staatsbibliothek; Brandenburg, Katharinenkirche; Danzig; Dresden, Sächsische Landesbibliothek (Löbau collection); Grimma, Landesschule; Kamenz, Ratsbibliothek (*); Leipzig, Musikwissenschaftliches Institut (*); London, British Museum (parts 3-6, 8, 11, 12); Mügeln, Pfarrarchiv (*); München, Staatsbibliothek; Nürnberg, Bibliothek des Germanischen Museums (10 parts); Paris, Bibliotèque Nationale; Pretschendorf, Pfarrarchiv; Schwartzenberg, Kirchenbibliothek (6 parts); Strasbourg, Institut de Musicologie; Uppsala, University Library (part 13 missing); Växjö, Landsbiblioteket; Waldheim, Stadtkirche (*); Weissensee i/Thür., Kirche; Wien, Gesellschaft der Musikfreunde; Zürich, Zentralbibliothek.

NOTE: A microfilm copy of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

14. *Andreas Hammerschmids Sechs Stimmige Fest- und Zeit-Andachten,* Dresden: Christian Bergen, 1671.

Dedication dated Zittau, April 3, 1671.

Contents: Thirty-eight compositions for voices and continuo published in seven part-books.

Locations: Berlin Deutsche Staatsbibliothek (*); Berlin, Institut für Musikforschung; Brandenburg, Katharinenkirche; Borna, Bibliothek; Brussels, Conservatoire; Dresden, Sächsische Landesbibliothek; Friedberg, Theologisches Seminar; Herborn, Theologisch Seminar; London, British Museum; Lübeck, Stadtbibliothek (*); Mügeln, Oberfrauenhainpfarrarchiv(*); München, Staatsbibliothek; Schwartzenberg, Kirchenbibliothek (*); Seifersdorf, Kirchenarchiv; Stockholm, Institut de Musicologie; Växjö, Landesbiblioteket; Waldheim, Pfarrarchiv; Warsaw, University Library (*); Wittenberg, Stadtkirche (*); Wiesbaden, Landesbibliothek (1 part only); Wien, Gesellschaft der Musikfreunde; Zittau, Christian-Weise Bibliothek (bass part missing); Zürich, Zentralbibliothek.

II SONGS

1. *Erster Teil weltlicher Oden oder Liebesgesänge mit einer und zwo Stimmen zu singen, beneben einer Violina, und einem Basso pro Viola di Gamba, Tiorba &c. . . .*
Freiberg: Georg Beuther, 1642.

   Contents: Eighteen compositions for voices and instruments published in two part-books.

   Locations: Berlin, Deutsche Staatsbibliothek (*).

1. (a) Second Edition of 1651.

   Locations: Würzburg, Universitätsbibliothek; Zürich, Zentralbibliothek.

   NOTE: A microfilm copy of the 1651 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

2. *Ander Teil weltlicher Oden oder Liebesgesänge mit 1. 2. und drey Stimmen benebenst einer Violina und B.c. . . .*
Freiberg: Georg Beuther, 1643.

   Contents: Eighteen compositions for voices and instruments published in three part-books. [Eitner

Locations: Berlin, Deutsche Staatsbibliothek(*).

2. (a) Second Edition of 1650.

Locations: Würzburg, Universitätsbibliothek (*); Zürich, Zentralbibliothek.

NOTE: A microfilm copy of the 1650 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

3. *Dritter Theil Geist- und Weltlicher Oden und Madrigalien, mit 1. 2. 3. 4. und 5. Stimmen, nebenst dem Basso Continuo . . .*,Leipzig: Heinrich Nerlichs, 1649.

Contents: Thirty compositions for voices published in four part-books.

Locations: Berlin, Deutsche Staatsbibliothek (*); Göttingen, Universitätsbibliothek; Växjö, Landsbiblioteket; Wolfenbüttel, Herzog-August Bibliothek (*); Würzburg, Universitätsbibliothek (*); Zürich, Zentralbibliothek; Zwickau, Ratsschulbibliothek.

NOTE: A microfilm copy of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

III INSTRUMENTAL MUSIC

1. *Erster Fleiss Allerhand newer PADUANEN, GALLIARDEN, BALLETEN, MASCHARADEN, Francoisischen ARIEN, COURENTEN und SARABANDEN, Mit 5. Stimmen auf Violen zu spielen sampt dem GeneralBass, Allen denen dero Music liebhanenden Freunden zu günstigem gefallen heraus geben Von Andreas Hammerschmied Organisten in St. Peter zu Freybergk. Erster Theil,* Freiberg: Georg Beuther, 1636.

Contents: Forty-one compositions for various indtruments published in six part-books.

Locations: Erfurt, Wissenschaftlichen Bibliothek (Tenor only); Udestedt, Pfarrarchiv (continuo only).

1. (a) Second Edition of 1639

Locations: London, British Museum (*Centus II* only);

Nürnberg, Germanische Museum (continuo only).

1. (b) Third Edition of 1650 [. . . *dieser Zeit Organisten zur Zittaw in OberLausitz.*]

Locations: Berlin, Hochschule für Musik (*Altus* only); Zittau, Christian-Weise Bibliothek (Tenor only).

NOTE: A microfilm copy of the 1636 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

2. *Ander Theil Newer PADUANEN, CANZONEN, GALLIARDEN, BALLETEN, MASCHARADEN, Francoisischen ARIEN, COURENTEN und SARABANDEN, Mit 5. und 3. Stimmen auff Violen, nebenst dem General-Bass gesetzt Von Andreas Hammerschmidt Organisten in S. Peter zu Freybergh in Meissen,* Freiberg: Georg Beuther, 1639.

Contents: Fifty-four compositions in six part-books.

Locations: Erfurt, Wissenschaftliche Bibliothek (Tenor only); Nürnberg, Germanisches Museum (continuo only); Udestedt, Pfarrarchiv (continuo only).

2. (a) Second Edition of 1658 [. . . *dieser Zeit Organisten zur Zitaw in Ober Lausitz.*]

Locations: Berlin, Hochschule für Musik (*Altus* only).

NOTE: A microfilm copy of the 1639 edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

3. *Dritter Theil Neuer PADUANEN, GALLIARDEN, CANZONEN, SONATEN, BALLETEN, INTRADEN, COURENTEN und SARABANDEN. Mit 3. 4. und 5. Stimmen In unterschiedene Instrumenta nebenst dem GeneralBass Componiert von Andreas Hammerschmieden,* Leipzig: Samuel Scheiben, 1650 [published in Freiberg by Georg Beuther].

Contents: Sixty-four compositions in six part-books.

Locations: Erfurt, Wissenschafliche Bibliothek (contemporary manuscript); Nürnberg, Germanisches Museum (continuo only); Zittau, Christian-Weise Bibliothek (Tenor only).

NOTE: A microfilm copy of the Tenor only of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

IV MISCELLANEOUS WORKS

1. *Herzliche Aufmerkung und heiliger Weinachtsgruss zu Ehren Matthiä Albert*, Freiber: [Georg Beuther?], 1639.

   Locations: Dresden, Sächsische Landesbibliothek.

2. *Stöllichen Schiessen bey der Hochzeit Herrn Rothen zu Zittaw* [dated October 20, 1649 and probably unpublished].

   Locations: Unknown.

3. *Der auf den Tod Mich. Theoph. Lehmanns erwehlte Leichentexte*, Freiberg: Georg Beuther, 1651. [Six parts, with the text "Ich bin gewiss."]

   Locations: Freiberg, Oberschule.

4. *Lob und Danck Lied aus dem 84. Ps. v. 1-4. Mit 9 Vocal St., darrinnen mit begriffen 3 Posaunen, 5 Violen und 5 Trombeten. Auff die rühmliche Einweihung der wieder erbawten Kirche S. Elizabeth in Breslaw . . .* Freiberg: Georg Beuther, 1652.

   Locations: Breslau, University Library.

   NOTE: A microfilm copy of this edition is in the Deutsches Musikgeschichtliches Archiv in Kassel.

5. *Bussfertiges Friedens-Seufftzerlein. 1. 2. cantus und Bassus*, Coburg: C. Monchen, 1658.

   Locations: Dresden, Sächsische Landesbibliothek.

V MANUSCRIPTS AND UNPUBLISHED WORKS

1. *Sirachs Lob und Dankspruch, aus dem 50 cap. vv. 24, 25, 26, . . .* [Concerto for eight voices and continuo], (1634)

   Locations: Manuscript copy in the Freiberg Oberschule, probably autograph.

2. *Vierter Theil Musicalischer Andachten Geistlicher Moteten und Concerten . . .* (1646). [See I,4, above.]

   Locations: Manuscript Partitur in Musikbibliothek des Joachimsthalischen Gymnasiums, Berlin.

3. *Chor-Music Mit V. und VI. Stimmen Auff Madrigal Manier . . .* (1653). [See I,5, above.]

   Locations: Manuscript Partitur, probably autograph, in the Christian-Weise Bibliothek, Zittau. Several autograph letters are included in the volume.

4. *Schaffe in mir Gott* [Six voices with continuo.]

   Locations: Partitur in a contemporary hand in Berlin, Deutsche Staatsbibliothek (Mus. ms. 30093).

5. *O dulcissime Jesu* [Five voices.]

   Locations: A Partitur located in West Berlin (Mus. ms. 40028).

6. *O domine Jesu* [Five voices with continuo.]

   Locations: Two Partiture in the Deutsche Staatsbibliothek, Berlin (Mus. ms. 30210 and 30309) and a microfilm copy in Kassel.

7. *Veni sancte spiritus* [Eight voices with organ.]

   Locations: The Deutsche Staatsbibliothek, Berlin, reports that this Partitur is in West Berlin (Mus. ms. 19487, copied by Schicht), but a fine copy in a very good hand is found in the Sächsische Landesbibliothek in Dresden.

8. Several songs in Partitur are found in the Deutsche Staatsbibliothek, Berlin (Ms. Teschner: 60, 107, 166 and Ms. Winterfeld: 39, 53, 96, 102). The Winterfeld manuscripts make use of a great many instruments.

9. *O barmherziger Vater* [Motet for four voices, C.A.T.B. with Continuo.]

   Locations: Dresden, Sächsische Landesbibliothek (Mus. 1720/E/503), copied by Jacobi.

10. *O Herr Jesu Christe* [Motet for four voices, C.A.T.B. with continuo.]

    Location: Dresden, Sächsische Landesbibliothek (Mus. 1720/E/503) copied by Jacobi.

11. Motet (unidentified).

    Location: Dresden, Sächsische Landesbibliothek (Mus. 1720/E/501) copied by Jacobi.

12. Motet (unidentified).

    Location: Dresden, Sächsische Landesbibliothek (Mus. 1720/E/502) with a partitur copied by Opitz, and four voices copied by Liebold.

13. *Alleluia Merk auf mein Herz* [Organ tabulature and voices]

    Location: Uppsala, University Library (Microfilm copy in Kassel).

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